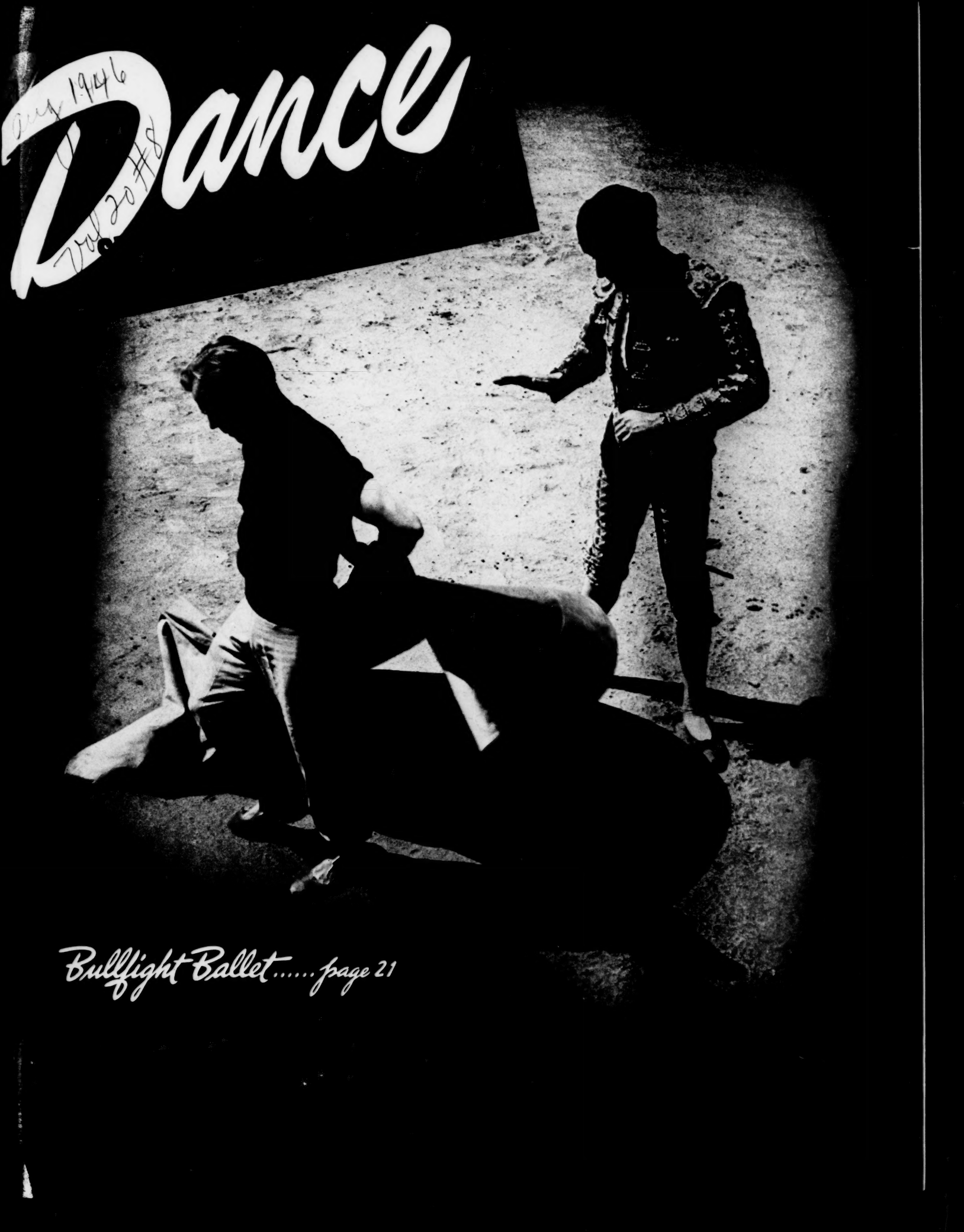
Dance



Bullfight Ballet..... page 21

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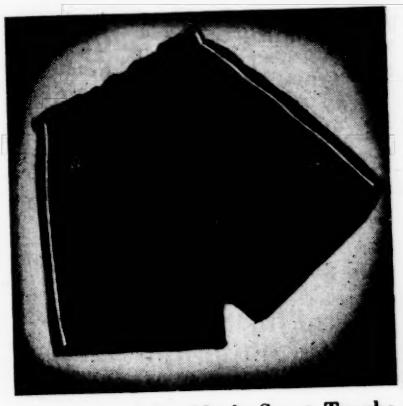

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Dance CALENDAR

AUGUST

Musicals

ANNIE GET YOUR GUN, Imperial Theatre.
"Cowgirl" musical with Lubov Roudenko and Daniel Nagrin. Choreography by Helen Tamiris. Music by Irving Berlin.

AROUND THE WORLD, Adelphi Theatre.
Orson Welles—Cole Porter musical with Arthur Margetson, Mary Healy, Julie Warren and Larry Laurence. Choreography by Nelson Barclift.

CALL ME MISTER, National Theatre.
Revue about ex GIs with dances by John Wray for Maria Karnilova, David Nillo and cast. Music by Harold Rome delivered by Betty Garret and Lawrence Winters.

CAROUSEL, Majestic Theatre.
The New England version of Liliom with Betta Striegler in Agnes de Mille's dances.

OKLAHOMA! St. James Theatre.
Now three years old. Agnes de Mille's dances.

SHOW BOAT, Ziegfeld Theatre.
Pearl Primus and Claude Marchant dance to Jerome Kern's music and Helen Tamiris' choreography.

SONG OF NORWAY, Broadway Theatre.
Operetta based on Grieg's life and music. Dorothie Littlefield dances.

THE RED MILL, 46th St. Theatre.
Victor Herbert's famous musical. Eddie Foy, Jr. stars.

THREE TO MAKE READY, Belasco Theatre.
A revue starring Ray Bolger with Harold Lang and Jane Deering.

Ice Shows

ICELAND RESTAURANT. "Derby on Ice" starring Carol Lynne.

ICE TERRACE, Hotel New Yorker. "Off to the Races" with Mary Jane, Jerry Mapes and Ted Rohman.

ICETIME, Center Theatre. Sonja Henie—Arthur Wirtz show with choreography by Catherine Littlefield.

Night Clubs

CASCADES, Hotel Biltmore. Joseph Dunninger headlines the show.

CARNIVAL. Miriam Lavelle, acrobatic dancer.

EL CHICO. Rozzino and Pilar Gomez.

GLASS HAT, Belmont Plaza Hotel. Kathryn Duffy dancers in "The Magazine Girl," dancing revue.

HAVANA-MADRID. Marina, Afro-Cuban dancer: Pastora Ruiz, flamenco dancer; Marta and Olga, rumba dancers; Latin chorus in tropical dances.

LA CONGA. Diosa Costello, Spanish dancer.

LATIN QUARTER. Ted Lewis and revue.

PERSIAN ROOM, Hotel Plaza. Rosario and Antonio.

RIVIERA. Raye and Naldi.

ZANZIBAR. Cab Calloway, Congaroo Dance Group, Miller Brothers and Lois, Pearl Bailey.

Movie Houses

ASTOR. "The Kid From Brooklyn" with Danny Kaye and Vera-Ellen.

CAPITOL. "Easy to Wed" with Esther Williams and Van Johnson. On stage: Hal Leroy.

HOLLYWOOD. "Night and Day" with Milada Mladova, George Zoritch, Adam and Jane Di Gatano.

STRAND. On stage: Dorese Midgley, acrobatic tap dancer.

RADIO CITY MUSIC HALL. Paul Haakon and Bettina Rosay are featured. Corps de ballet and Rockettes in dances staged by Florence Rogge with sets by Russell Markert.

ROXY. "Centennial Summer" with Avon Long dancing. On stage: Debonaires and Gae Foster dancers.

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Dance

SAN FRANCISCO . . .

The San Francisco Civic Ballet, newly organized, will give two outdoor concerts at city-operated Stern's Grove, July 21 and August 18...Lew Christensen called from Germany to tell Gisella Gaccialanza (she's Mrs. Lew) that he expects to arrive in the U.S. in July...San Francisco's Maggie Nelson, "the little girl with pigtails" in the road company of "Oklahoma" is currently commuting between the Biltmore Theatre in Los Angeles and Columbia Studios.

NEW YORK . . .

Ballet Theatre sailed June 20 on the Queen Mary for their two-month season which opens at Covent Garden Royal Opera House July 3. Principals of the company include Nora Kaye, Alicia Alonso, Muriel Bentley, Alexandra Denisova, Lucia Chase, Andre Eglevsky, Hugh Laing, John Kriza, Anthony Tudor, Jerome Robbins, Michael Kidd, Dimitri Romanoff and Donald Saddler. Artistic administrator will be Anthony Tudor. After the London season, Eglevsky will join Hurok's Russian Ballet which opens on September 15 at the Metropolitan Opera House... Ballet Russe de Monte Carlo, which opens at City Center early in September, will premiere a new ballet by Ruth Page, based on Poe's "The Bells" to music by Darius Milhaud and Billy Sunday and dealing with the career of the evangelist. A classic ballet by a foreign choreographer whose name has not yet been announced will also be premiered. The New York season will close on September 15, after which the company will embark on a tour booked through May, 1947. It will return to New York in February for a brief run, for which George Balanchine is scheduled to choreograph "Farandole"... Ballet for America will give its first performance on September 14 in Bridgeport, Conn. Headed by Yurek Shabelevsky and Yurek Lazowski, the company will have a repertoire of fifteen ballets, and plan a New York season for Spring, 1947 ...Jooss Ballet will open a twenty-seven week engagement in Montreal, October 14, and comes to City Center, New York, December 3-22...Nancy Walker has been announced as the star for Jerome Robbins' "Look, Ma, I'm Dancin'" which is scheduled for December..."The Dancer," which opened on June 5 with Anton Dolin, closed down June 10.

HOLLYWOOD . . .

The production of "The Life and Loves of Anna Pavlowa" has been indefinitely postponed at General Service Studios. Dancers Igor Youskevitch (who came in from New York to dance with Toumanova) and George Zoritch received their salary guarantees and are free to accept engagements elsewhere. ..."The Unfinished Dance" is the new title for MGM's "Ballerina" with Cyd Charisse in the role formerly assigned to Toumanova...Laguna Beach Playhouse will feature Eugene Loring in the role he created in "The Beautiful People" on Broadway. Tamara Geva and John Emery will co-star in "Amphytrion 38"...Belita has been secretly wed to actor Joel McGinnis. Honeymoon took place in Chicago while Belita was on a personal appearance tour with the showing of her picture "Suspense"...Vera-Ellen has filed suit for divorce against Robert Hightower...Tatiana Riabouchinska and David Lichine became parents of a baby girl. She will be named Tatiana after her mother...Carol Tegner, nine-year-old dancing virtuoso, was the hit of the show at The Masquers...Marjorie and Maria Tallchief are spending their vacation at home before rejoining their respective ballet companies this fall... The Hollywood trade papers lambasted Ben Hecht's "Specter of the Rose" for its so-called "artiness." A national release date has still not been announced for the picture... Veloz and Yolanda have announced plans to erect a Hollywood ballroom bearing their name in which only "smooth" dancing will be allowed.

CANADA . . .

A film boom has hit the Dominion, with two native companies and two Hollywood productions on location. "Emperor Waltz" with Joan Fontaine is being filmed in the Rockies, through Jasper National Park near Banff. James Cagney and others from Twentieth Century-Fox are using Quebec City as the scene for "13 Rue Madeleine," and in the same city a newly formed Canadian company, nameless as yet, is shooting a French film based on the historic Chateau Frontenac. The latter group is an extension of the original Renaissance films, which produced "Le Pere Chopin" last season in Canada, with French-Canadian artists...British film magnate J. Arthur Rank's Odeon Theatres Canada, Ltd. has plans for a project which calls for fifty-six new theatres as soon as construction permits are granted. This company is now experimenting with short features in a recently completed Toronto studio... Toronto's Royal Alexandra Theatre swings into its seventh summer of musical shows ...The new edition of the Ice-Capades is being prepared in Ottawa for an August opening in Montreal prior to another transcontinental tour... The Royal Academy of Dancing has launched its post-war Canadian plans, and examinations have been held in Toronto and Winnipeg.

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Readers Write

Sirs:

My thanks to Bernard Sobel! His article on burlesque, coinciding with the concerted efforts of Broadway columnists and showmen to bring about the re-opening of burlesque theatres, is both timely and entertaining. "Burleycue" has been the training ground for many of our great comedians, and rightly handled, can be an inexpensive source of pleasure for many thousands who seek in the theatre only an escape from daily living.

EDWARD BIRGY
New York City

Sirs:

May I express my appreciation of your series on dance photographers? The photos in *Dance* are always excellent, but I am enjoying finding out about the people responsible for them.

HELEN DOMINICK
Ft. Lauderdale, Fla.

Sirs:

As a dance teacher, I am in hearty agreement with Mr. Terry's suggestions in regard to the control of requirements for dance instructors. It is now all too easy for unqualified persons to take advantage of the ignorance of the general public—by giving inferior and actually harmful instruction, and by grossly overcharging. Legitimate and conscientious teachers have nothing to lose, and a great deal to gain by such a campaign.

CHARLES GOODRICH
San Francisco, Calif.

Sirs:

At long last! A balletomane who does not take himself too seriously. I refer to Alex Gard and his amazingly accurate and delightful cartoons. And to find these in a magazine which devotes so much space and earnest consideration to the ballet is indeed a rarity. A nod, too, to John Groth for his excellent night club impressions.

FAYE ANDERSON
Washington, D. C.

Sirs:

Dance magazine to me spells ballet. Let ballet constitute the greater part of your magazine and less of this ballroom, night club and cabaret. Ballet needs the boost and not the popular dances. Please listen to my plea!

JAMES H. REMY
Columbus, Ohio

Dance

VOLUME XX August, 1946 NUMBER 8

Rudolf Orthwine, Editor and Publisher

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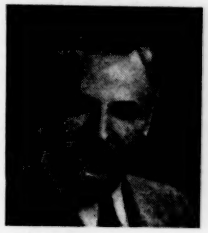
COVER: Eugene Loring (left), dance director of MGM's "Fiesta," rehearses one of the classical torero movements of bullfighting as Antonio Marques supervises. Pictures on pages 21, 22 and 23.

BATTLE OF THE BALLETS



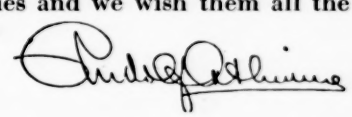
AS copies of this magazine reach our readers in London, Lucia Chase's Ballet Theatre will be well into its London season, although Londoners are deprived of some of the outstanding ballerinas such as Markova, Baronova, Toumanova, Gollner and Svetlova, as well as Dolin, Youskevitch, Massine, Lichine, Laing — all of whom at one time or another played with that fine company at the Metropolitan Opera. Ballet Theatre today is still the foremost American ballet company. The progress of the company this winter may evolve entirely upon Lucia Chase, its guiding spirit.

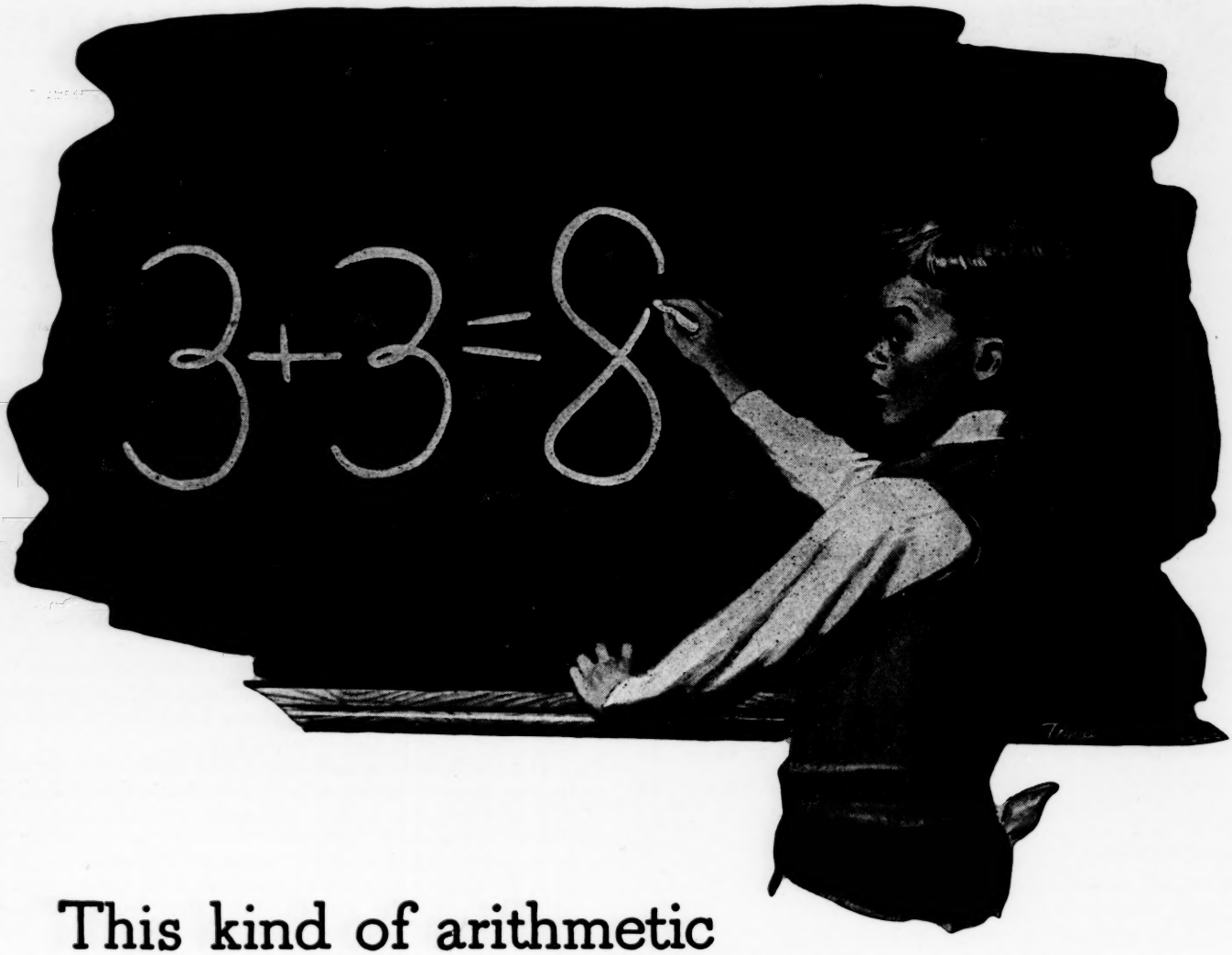
Although Miss Chase is a diligent business woman and director of numerous companies which she inherited from her late husband, Thomas Ewing, Jr., dance and people connected with dance are her first love. Her greatest ambition was to be a ballerina, but she has never been able to rival, technically or otherwise, a Danilova or Markova. But Miss Chase, as Londoners will observe, is an excellent character dancer and mime. In her capacity as owner of the Ballet Theatre she never shows her controlling hand, but everything which happens in the company stems from her. Financially and diplomatically she is capable of waging the battle to which shrewd Sol Hurok will challenge her during the coming season.

The tussle with Hurok should be an interesting affair. In the past, Hurok, who holds box-office in higher esteem than the ballet, abruptly cut off that widely publicized slogan "Hurok Presents" as soon as the financial backer forgot to "present" the cash. So it was with de Basil when he was stranded in Cuba, with the wily Denham who started the Ballet Russe de Monte Carlo, with Massine and Fleischmann's millions—when Fleischmann's financial support disappeared, the "Hurok Presents" disappeared. Denham, who is a skillful operator, found a way of presenting ballet very inexpensively and is the only one so far who has been able to make money for himself without working under Hurok's auspices. We hope Miss Chase will find the right business management to accomplish the same result, and raise her company to its 1940 standard.

Whenever Hurok is faced with tough competition, he either kills it off or joins forces with the opposition. Hurok fears competition from the Ballet Theatre, for he has made a deal with Col. de Basil and now will present the 3-in-1 Ballet— de Basil's original Ballet Russe, now in South America; the Marquis de Cuevas' International Ballet, now in storage; and the Markova-Dolin Company, now on tour. With a repertory consisting of de Basil's twenty-odd ballets, five or six of the Marquis', and the new ones contemplated by Dolin, Hurok has an imposing lineup.

There will be plenty of activity this coming winter in the dance world: Lucia Chase's Ballet Theatre, Ballet for America, Hurok's new combination Ballet, Ballet Russe de Monte Carlo, the Jooss Ballet, the Svetlova Group and perhaps Martha Graham and other modern groups. We at Dance hope to see all artists employed steadily by ballet companies and we wish them all the best of luck and success.





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Dance

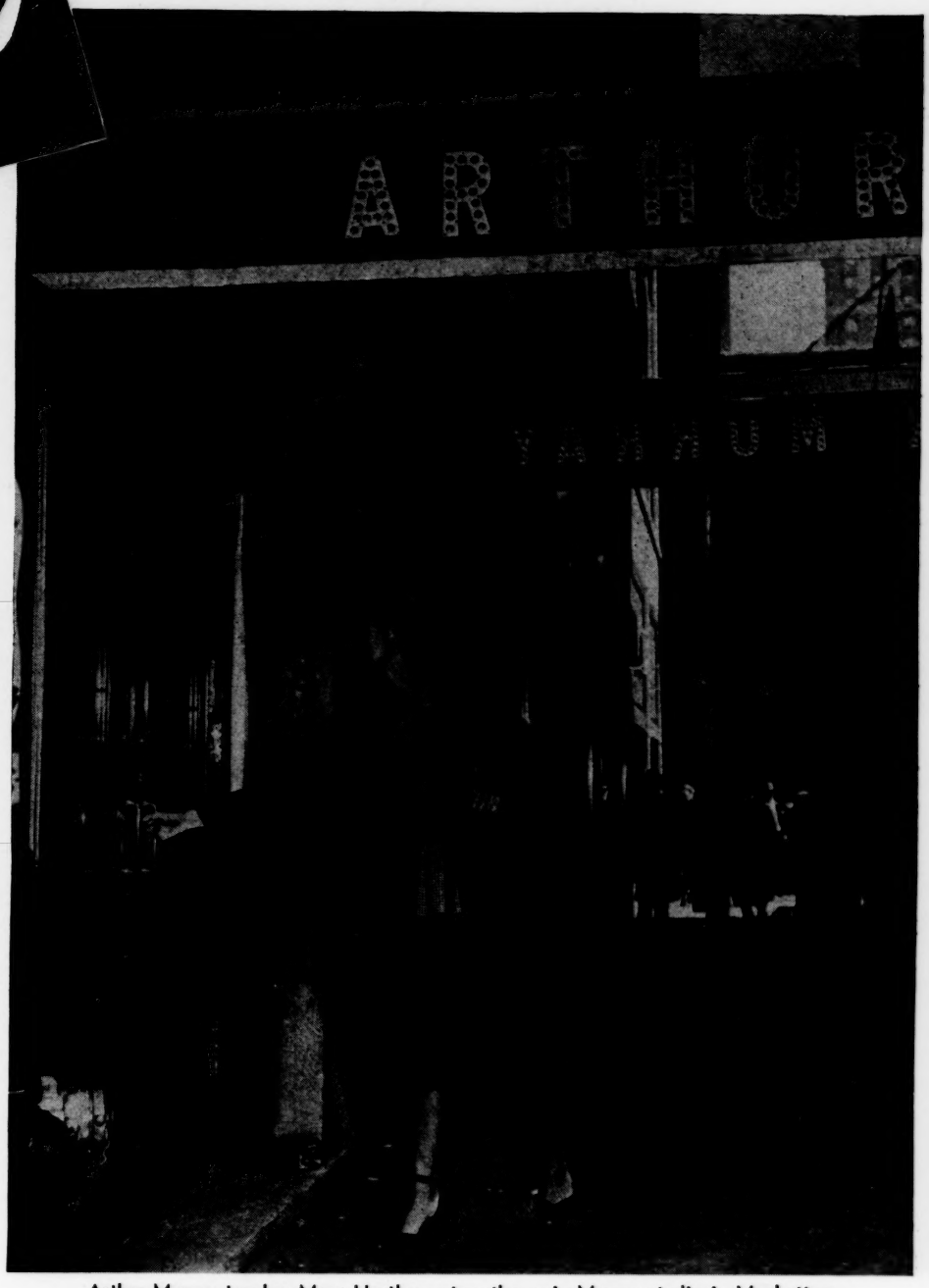
I TAUGHT FOR ARTHUR MURRAY

high pressure ballyhoo has turned ballroom dancing into a multi-million dollar business

by STUART ROSS

BALLROOM dancing, as over two thousand studios will testify, is still the most popular form of dancing in the country and ballroom dance instruction, involving many millions of dollars annually, has grown to proportions that rival Wall Street figures.

The Arthur Murray studios, largest in the field, have overlooked no opportunity to cash in on this mammoth business. Sixty-six permanent studios, as well as more than fifty seasonal studios, employing approximately two thousand teachers and giving instructions to over fifty thousand students weekly, emphasize the corporation stage to which this business has grown. Murray branch studios will soon open throughout the world, starting with one in Canada. Realizing the potentialities, Murray has done much to capitalize on the desire for ballroom training by proselytizing students and teachers alike and making sales ability a primary requisite of a Murray instructor. Murray, who has been in business thirty years, has developed his studio from an idea that began with a mail-order book on dance instruction to an organization that will soon become a stock corporation. In its development he has utilized publicity and advertising to an amazing extent

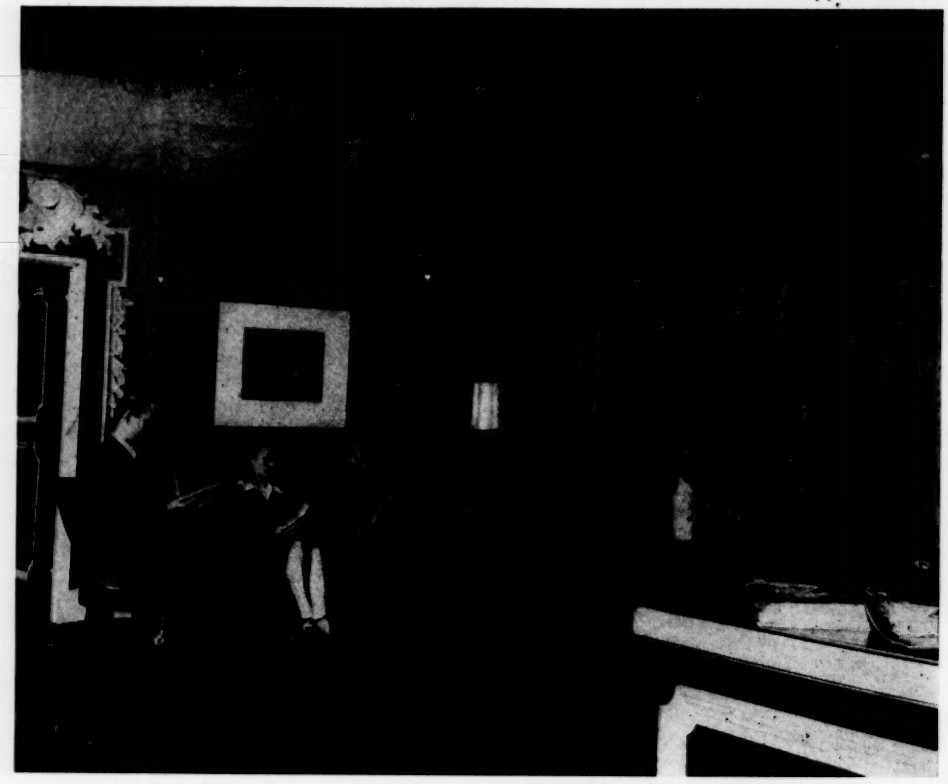


Arthur Murray teacher Mary Hartley enters the main Murray studio in Manhattan.

Gross income of Murray studios is estimated at $15,000,000 annually.

Left: Instructress Mary Hartley greets a pupil in the reception room. A private lesson costs from four to seven dollars an hour. Center: the mirror lets pupil see his mistakes. Right: Miss Hartley shows pupil how to place his foot. Music is piped into instruction rooms by PA system.

Below: Arthur Murray reception rooms are noted for their luxuriousness and lavish appointments.



ıd has even presented a plan through which dance instruction may be financed on installment, much the same as buying furniture.

I found when applying for the position of dance instructor with the Murray studios that much more than the ability to become a good ballroom dancer was necessary. I was required to give evidence, indirectly through various tests, that I also had the ability to become a better than average salesman in order to fit into the organization. I was given an extensive interview as to background, personality, education and appearance, and when my training had begun was subjected to the Bernreuter Personality Test, which helps reveal sales ability. The test seemed irrelevant to actual dance teaching, more relative to salesmanship.

In addition to taking a course in ballroom dancing, for which we were required to pay in the event we decided against becoming teachers, we were also schooled in the art of making a pupil feel the need for extended dance training. I actually began teaching before my own training was completed, as business at the studio in which I worked was so great that there were not enough fully trained teachers to instruct all the students. It seemed more important to hold the students than to have the proper teaching background. In many studios the training courses were considerably shortened in order to have sufficient teachers to handle all the students.

In the course of their teaching careers, instructors who exhibited exceptional sales ability were given the position of interviewer, a front office job that paid a higher salary. The duties of the front office, consisting of a studio director, several interviewers and receptionist, were to handle all cold approaches, or people who came in to inquire about dance instruction, as well as the actual cash transactions. These were the preferred positions, since there was greater opportunity for commissions on courses in the front office. As a result of advertising and publicity, a surprisingly large number of people found their way to the studio without being directly approached. Most students were amazed to learn the higher-than-average prices charged by the Murray studios, but the impression that the Murray studios offered better training than elsewhere, plus the attractively decorated reception rooms and the fancy business approach, were so successful that most customers felt that even at between four and seven dollars an hour, a few lessons at Murray's would be preferable to a longer course elsewhere at a lower figure. As the new student was interviewed, the questioner deter-

mined the type of teacher he would like best. This made the selling of extension courses much easier, for in what other business could you find a prospect who inferentially chose his own salesman, suited to his own personality?

We were also provided with guest cards, another publicity idea, to give to prospective customers outside the studio. This entitled the prospect to a free dance analysis and, with the proper sales approach, usually meant another sale. There were liberal commissions on any new students obtained in this way, as well as on new courses sold to old students. We were constantly reminded about selling new courses until it seemed that sales ability was primary, dance training secondary.

After the student had signed for one course, we were instructed to subtly lead him on to further training. I would begin, for example, by asking the student if he knew rumba. By handling him right, whether he did or didn't, a planned sales approach usually convinced him of the need for rumba lessons. Without discouraging him too much, I had to make the student feel self-conscious enough about his dancing so that he would readily see the need for more training. Teachers were sometimes criticized for losing students when they did not renew. But since we could offer seven or eight different dances, with twenty or more steps for each one, we usually managed to renew each student for an additional series of lessons, thereby increasing the take for the house and also for ourselves through commissions.

In one studio, the director had a unique plan for clinching potential customers. When a prospect seemed somewhat reluctant to purchase dance instruction because the price was too high, he would confidentially inform him that a college student, or veteran—it varied—had left a course unfinished, which in this case "we might let you have for a bargain." Of course, this was not advertised, so as not to reduce the possibilities of selling other prospects. Now the Murray studios have announced that they are selling dance training to veterans under the GI Bill of Rights. Just how this can be classified as an educational benefit is a rather dubious question since most students learn dancing for relaxation and enjoyment.

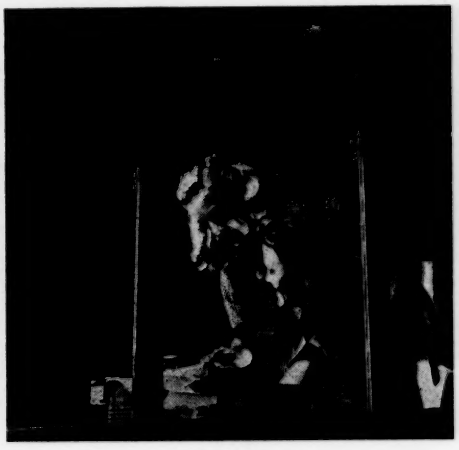
We also attended a weekly business session in which sales problems were discussed and new approaches studied. We were made to realize why students did not always sign for more training and how to correct any faults in our approach. We were farmed out to make appearances in night clubs, USO clubs

(continued on page 29)

Above: Mr. and Mrs. Murray study publicity scrapbook. Murray goes in heavily for promotion.

Photos: Lisa Larsen—Graphic House

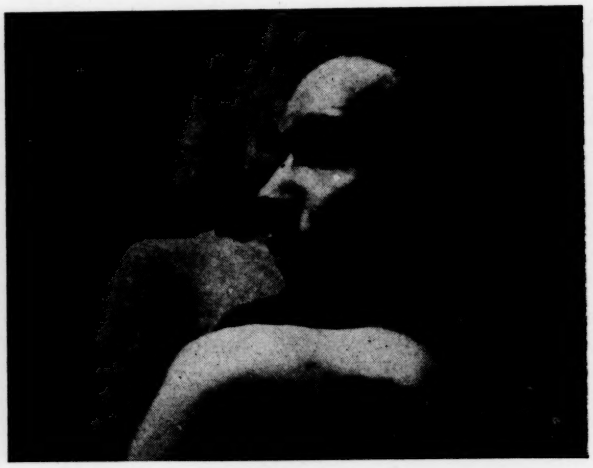
Below left: Murray personally addresses a group of teachers on the importance of poise, personality and grooming. Center: Murray interviewer checks Miss Hartley's student record. Right: In the dressing room at the end of a day's teaching, Miss Hartley contemplates her tired tootsies.



CHOREOGRAPHY FOR THE CAMERA

Maya Deren's experimental movie is a unique study in the poetry of motion

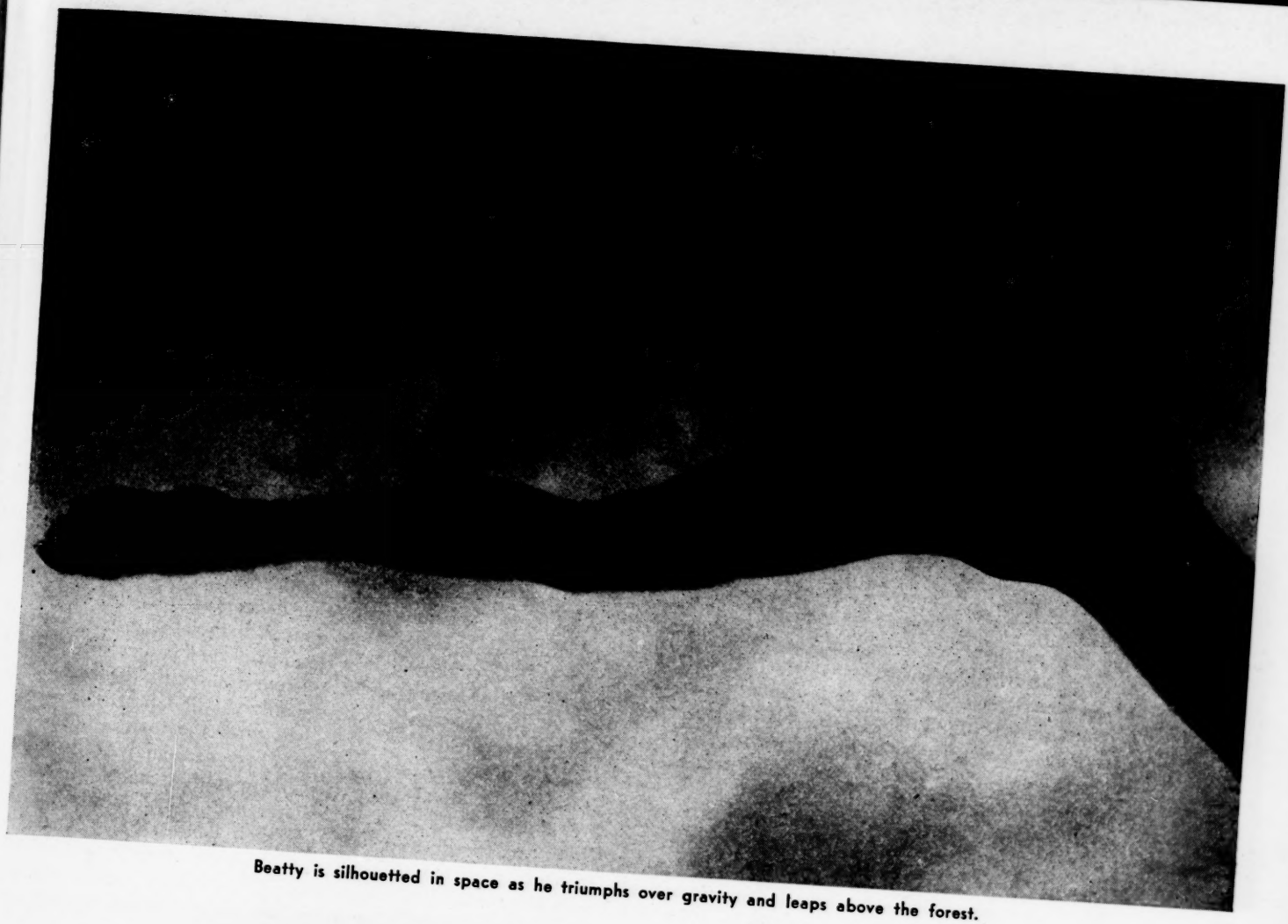
Dancer Talley Beatty turns slowly in a close-up in the Metropolitan Museum Egyptian Room.



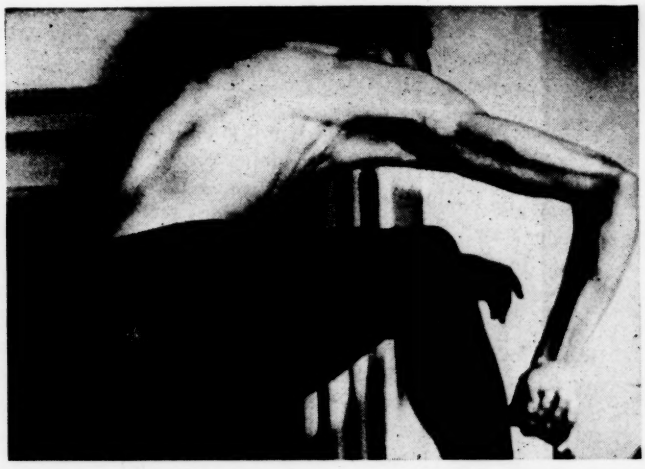
The spin gradually increases in speed until his body becomes a whirling blur of movement.

Through a camera transition, Beatty bridges the gap between outdoors and indoors in one leap.

The detail and forward thrust of a dance movement are accentuated by a low-angle close-up.



Beatty is silhouetted in space as he triumphs over gravity and leaps above the forest.



Through another cinematic transition, Beatty leaps through the window and into the forest.

THESE stills are enlarged from the 16 mm. negative of "A Study in Choreography fo: the Camera," a brief, experimental film made last year with a $300 Bolex camera by Maya Deren, wife of Alexander Hammid, the documentary film producer. Miss Deren has been exhibiting this film, together with two other of her productions, "Meshes of the Afternoon" and "At Land," under the general title of *Three Abandoned Films* ("A work is never completed, but merely abandoned"—Paul Valery) at the Provincetown Playhouse, and at schools, colleges and art museums, where they have been meeting with enthusiastic audience response.

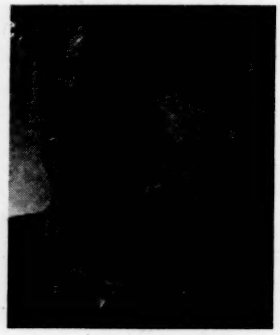
In "A Study of Choreography for the Camera," the simplest and perhaps the most successful of her three films, Miss Deren presents a cinematic study in the poetry of motion with dancer Talley Beatty. The camera is an active participant in the dance, utilizing every technical resource of closeup, cutting and slow motion to create a new space-time world where Beatty turns slowly in a forest, leaps from there to a living room, moves across the hall of the Egyptian Room at the Metropolitan Museum and returns to the woods again. The result, for all its inconclusiveness, is a strangely exhilarating achievement that proves once again how pitifully two-dimensional are Hollywood's customary forays into this field.

E. G.

THE "NEW" MODERN DANCE

the traditions of Duncan and Denishawn are being expanded by a vigorous group of young dance artists

by WALTER TERRY



EVEN "moderns" are subject to the passage of time, and the revolutions (or evolutions) they instigate soon become history, making it necessary for another generation to take the next step forward. We have long since ceased to argue about the innovations which Isadora Duncan, Ruth St. Denis and Ted Shawn brought to the art of dancing. Isadora is but a memory whose dancing creed we cherish but whose daring departures from the classic line of dance we accept as fundamental. St. Denis and Shawn we continue to honor as artists, but we no longer devote headlines to a bare St. Denis midriff nor do we bicker about the right of American men to dance. There was controversy when Martha Graham, Doris Humphrey and Charles Weidman broke away from Denishawn to establish their own precepts and styles of dance, and some of that controversy exists to this day, but generally speaking, these three great American dancers are now looked upon as mature and rewarding artists, exponents of a way of dancing not only suitable to our times but also a way destined to highlight an era in the history of dance.

Yet even with these three great modern dancers, time is having its say. Doris Humphrey has retired as a dancer, leaving in her generation only Graham and Weidman active in theater performance. Certainly Graham and Weidman are not "old hat," for it is obvious that they have no peers either creatively or as dancers in the whole field of modern dance. Where time is showing its hand is not in their decline but in the rise of a new generation. As they broke away from Denishawn, so others, formerly their students or students of their colleagues, are branching out on their own. The "young" moderns feel that they must become the "new" moderns.

It would be difficult to select the most important modern dancer in this, the third generation of the American dance. Anna Sokolow, however, must be placed high on the list, for she is a fine dancer and one whose pattern for the future is already clear. At first, she was a defiant young lady, concerned with the evils of the world, reflecting much of its starkness and bitterness and little of its beauty and quiet simplicity. Now she is changing, and it is apparent that she is going to dance many pleasant themes along with her more serious kinetic impressions and that there will be a certain amount of uninhibited joy in the folk-derivations she is continuing to develop in her repertory. I would guess, from the program I saw this season, that she would retain economy of gesture and that she would be impatient with anything which resembled unnecessary embellishment. With her understanding use of Mexican folk dance material, with the clean strength of her pure dance movements and with the retention of her passion concerning the way man lives or is forced to live, Anna Sokolow should continue to develop as a major figure in the newest era of modern dance.

It is interesting to contrast Miss Sokolow with Sybil Shearer, for where the former is dynamic in movement and occasionally stormy in theme, the latter is generally a quiet dancer concerned with the serene glory of man in nature. Miss Shearer has, make no mistake, an enormous technical range, but she prefers to use it mildly. Her way of dancing, based upon modern dance principles, is in no way derivative, for she resembles no other dancers in the field. Her importance, aside from her obvious skill as a performer, lies in her will to explore dance possibilities and in her intelligent and imaginative use of her discoveries. With the exception of Miriam Winslow, she is the only young dancer who seems to be concerned with the spirit, with the manifestation of God in man and nature. Others may deal analytically with the spirit in its "personality" guise or with archaically treated religious rituals, but only Shearer and Winslow attempt to indicate "the pure in heart" in their dances. Miss Shearer's concern with the divine aspects of nature is important to the world of dance, for dance should range from the profane to the sublime and too few of our dancers touch this shining arc of dance activity.

Miriam Winslow has not been seen in this country for several seasons, but one remembers her as a young modern eager to unite the strength and the potential meaningfulness of the contemporary dance with the elegance and dignity of more classic forms. Her work in Argentina with a company of her own will certainly broaden the thematic range of her dance while enabling her to mature as an exploring, thinking choreographer. She too has a prodigious technique and a place for her in the leadership of the third generation of American dancers would not be amiss.

Our list of vital "new" moderns would include Valerie Bettis, vivid as a stage figure and possessing perhaps the finest technique of any young dancer; José Limon and Beatrice Seckler whose dances and dancing already constitute exciting theater, freer in style and movement than their immediate forebears and closer to their audiences through the intimate quality of their stagings; Jane Dudley and Sophie Maslow, beautiful dancers both, maintaining the right of serious expression but accenting the humor and simplicity of theme which attract and win an audience; Merce Cunningham, arresting as a dancer, seeking new paths in dance, paths to be found in distant lands or in the hidden areas of thought and emotion; and Barton Mumaw, a brilliant dancer with, perhaps, the most universal audience appeal of any of his generation of young moderns, whose choreographic career has

(*continued on page* 30)

MASSINE IN THE MOVIES

the great Leonide is in the cinema city to introduce dynamical dancing on the screen

Leonide Massine and Vera-Ellen dance in "Carnival in Costa Rica" which Massine choreographed.

by PHILIP K. SCHEUER

THEY were using direct overhead lighting for the scene. Massine, the great Leonide, was dancing. As, lithe muscles uncoiling, head lifted, he shot upward like a V2 projectile, an overheated lamp exploded. "Close your eyes!" shouted Gregory Ratoff, who was directing. Glass showered around the dancer, but he was unscathed.

Massine is grateful to Ratoff for more than that timely warning.

"He and Mr. Bacher (William Bacher, the producer) have given me great opportunity to materialize my ideas for a picture," Massine says warmly.

The picture is Twentieth Century-Fox's *Carnival in Costa Rica,* for which he has done the choreography as well as a dance.

Coaxing "the master" to Hollywood had been a major diplomatic coup in itself. Ratoff first reached him by phone in Minneapolis, where he was on tour with "Leonide Massine's Ballet Russe Highlights." He was just going on stage when the call came. He said "no" and hung up. Undiscouraged, Ratoff and Bacher pursued him through ten states for ten days, finally nailing their quarry in Texas. It was at three a.m., long hours after a performance, that Massine gave in. They had caught him with his resistance down.

Like many another great artist, Massine had good reason to distrust Hollywood and its works. His previous brush with the powers-that-be had been, to put it mildly, unfortunate. In 1941 he made two shorts for Warner Brothers *Gaite Parisienne* and *Caprice Espagnole* both adaptations of successes from the Ballet Russe de Monte Carlo. They were the fastest things he'd ever attempted, shot in twelve days each and "physically very strenuous," and he swore he'd never repeat the experience.

Massine has another legitimate grievance against American movies generally. "I have never yet seen a big ballet number complete," he said, thinking his words through carefully. "They are always cut—two steps, and that is all." He found a specimen of Soviet ballet much more satisfactory. "It was *Swan Lake*—slightly different from *Swan Lake* as we know it, but all there."

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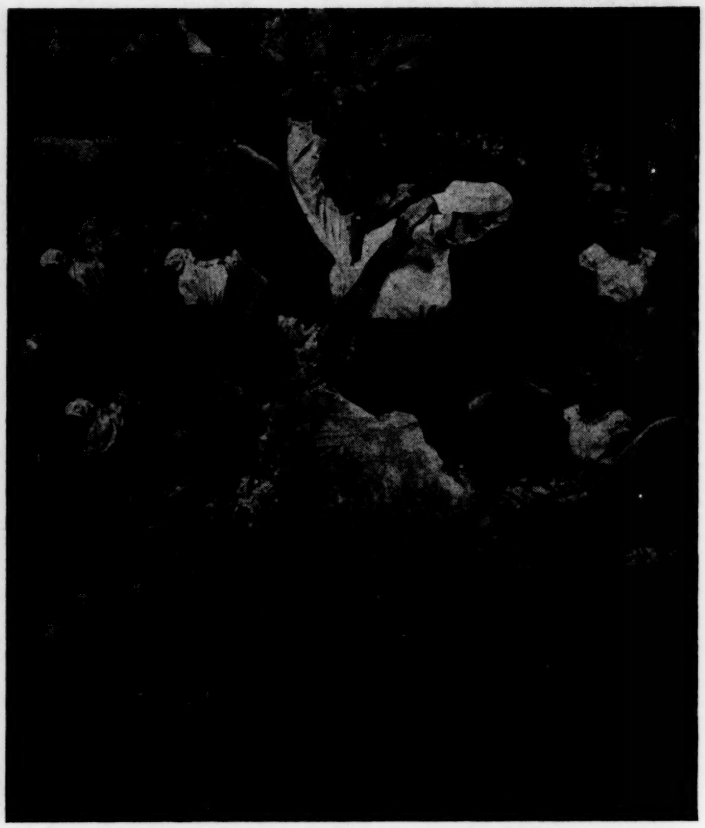
Director Gregory Ratoff with Mr. and Mrs. Massine and four-year-old Tatiana Massine on the "Carnival in Costa Rica" set.



To music by Ernesto Lecuona, Vera-Ellen and Massine dance the Punto Guanacasteco, Costa Rican version of European Quadrille.

Massine has no intention of trying to revolutionize picture-making in his current venture. He's much too canny for that. "My purpose in films now," he counted off, "is as follows:

"First, to stage such dancing as will not be cut—and in this, so far, I have succeeded. Mr. Bacher promises that ten per cent, at most, will be taken out. The rest, perhaps from twelve to fifteen minutes, will stay in the picture. The numbers," he added with relish, "are part of the story.

"My second purpose is to bring dancing to such a realistic point where all those concerned in the production of motion pictures will forget the word 'ballet'.

"Third, I shall try to introduce dynamical dancing—in other words, to put more life into it. Everything so far has been artificial, static, staged for 'that little scene.' Here we have one dance, the Guia-Pi-Pia, that moves all over the public square, It takes six minutes, but we used two color cameras and have very few cuts.

"With camera technique as it is now, there is no dance that cannot be photographed," he added with conviction. "They have progressed much since I was here before."

Massine went to great pains to familiarize himself with the native dances of Costa Rica before he attempted to outline them for the screen. He reconsulted paintings, tapestries and works of sculpture which he recalled might suggest the spirit of the film. For replicas of fiesta giants he went to Goya, Fra Angelica and Zurburan, and for other carnival scenes to Giotto. More tangibly, he invited a bunch of Costa Ricans to his home for a practical demonstration of pedal techniques—and they came. One of them was Hernan Belmonte, nephew of the country's late president, General Juan B. Quiros, and a Fox contractee.

They showed him the Punto Guanacasteco, which is the Costa Rican adaptation of the nineteenth-century European quadrille, full of curtsies, outrageous flirting and very Spanish steps; the Guia-Pi-Pia, which is an expression of whoopee "without any limit;" and a wedding dance which incorporates the J'ota.

Massine learned much, as he says, although he is of course no stranger to the dances of the source country, Spain. In the Punto, which he performed solo and with Vera-Ellen, he recaptures some of the feeling of the Miller in *The Three-Cornered Hat.* Vera-Ellen is also in the wedding ceremony; and in the Guia-Pi-Pia he directed Celeste Holm, who (although it isn't generally known) has had eight years of ballet training.

For his choreography Massine worked out a system of his own— "with a real script," he volunteered, pleased. When he was composing for the theatre, it was not unusual for him to wake up in the night and map out a whole routine in his mind's eye; but this, he said, is impossible with films.

"For here you use so many elements that they cannot be visualized without complete co-ordination. You must know the time, the location, who are the characters, where the camera will be, what the music is—." He shook his head.

The *Carnival* music was written earlier by Ernesto Lecuona. To accommodate Vera-Ellen, a change of tempo, involving about one minute of the score, was found desirable; but Lecuona had left meanwhile for parts unknown. Ensued a hunt that rivaled Ratoff's pursuit of Massine—to Cuba, Washington, New York. A "beat track" of the tempo

preferred was rushed to the composer, and he played back the revised score via long-distance phone.

Movie choreography, Massine believes, is different from that of the theatre in one vital respect: it is not adaptable to ensemble dancing. In fact, ensembles in the past have been "close to nothing" on the screen because of the distance from which they had to be filmed.

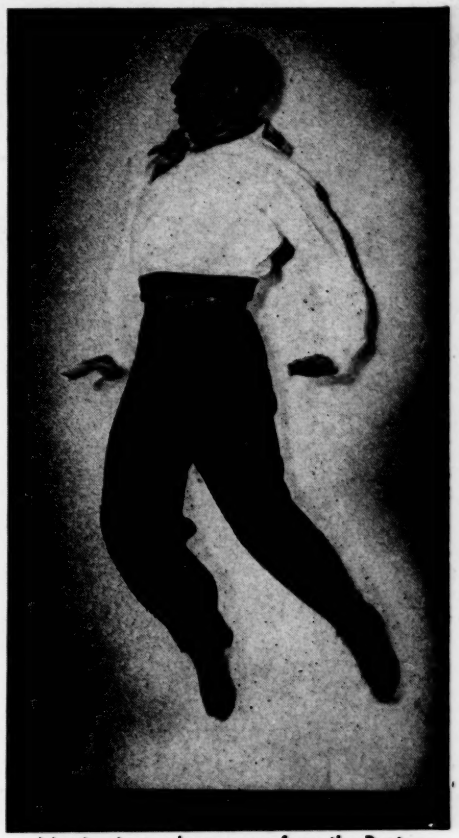
"Effects," he declares, "should be obtained not by quantity, but by augmenting the quality of the dancers and from emotional and individual composition. In this regard it is closer to 'chamber choreography'—in other words, movie choreography is to chamber music what stage ballet is to the symphony orchestra.

"What pictures lose in mass ensemble they make up in the goodness of the close-up, which emphasizes the individual dancer, puts him more on his mettle and shows how good—or bad—he is.

"For instance, the slave dance in *Scheherazade*. In the theatre you see an orgy at the end of the feast; in the movies it would be confined to Scheherazade and a few slaves. To build movement on film you can only show fragments of movements. . . It is hard to obtain the feeling of depth which is so important to the plastique of the whole ballet; but for the individual dancer it is perhaps a greater showcase for his abilities."

Massine is eager to attempt an hour-long feature in color of, say, *The Blue Danube,* with Vera-Ellen as partner. It is vital, he asserts, that she be an actress as well as a ballerina, as intermittent dialogue would be required to introduce "more dancing." "It could be very beautiful—and a commercial success," he insists, while admitting that no big studio would be willing to take a chance at this time. "If I could back it myself, I would."

It would not be the first time. Massine has recorded virtually all his great dance creations on 25,000 feet of 16mm. stock, including late Fokine ballets which were never produced. He photographed them for purposes of copyright, but they constitute an invaluable esthetic property besides.

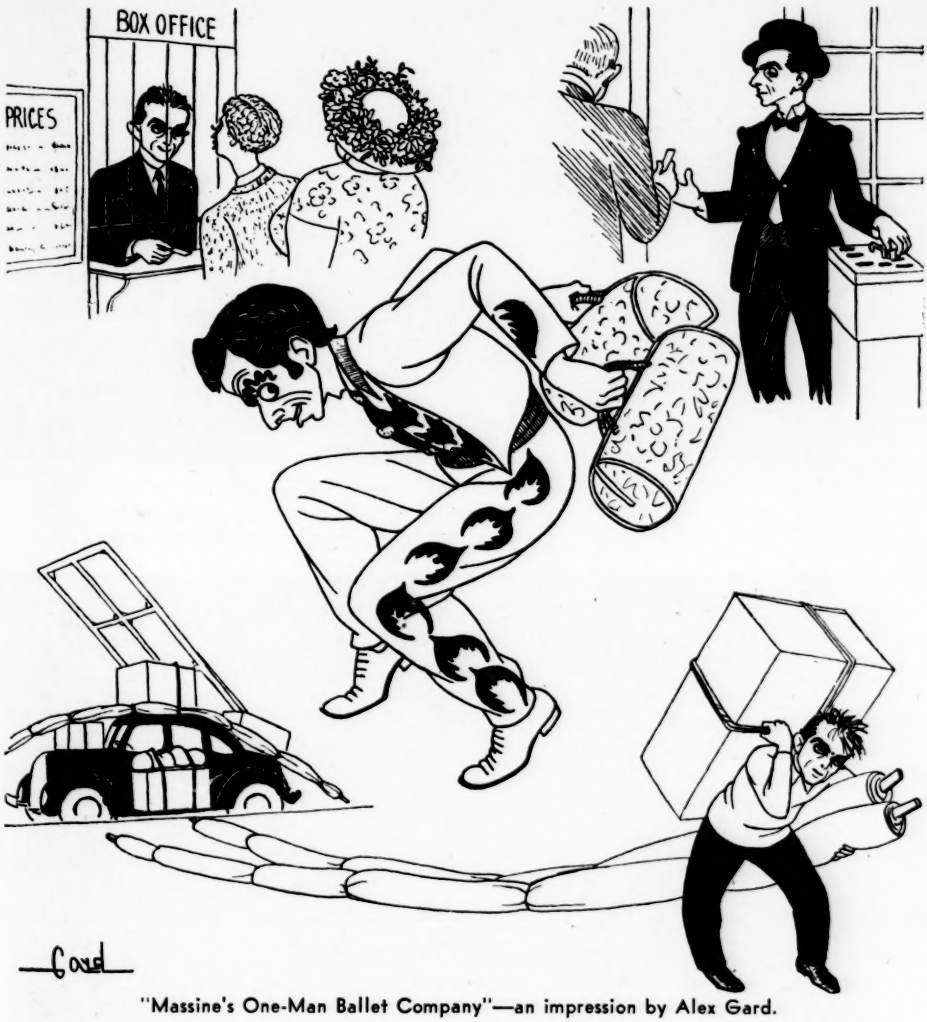


Massine in a solo passage from the Punto.

In Hollywood with his wife, son, age two, and four-year-old daughter Tatiana (she appears as a flower girl in *Carnival*), Massine was uncertain whether he would remain at Fox for another musical, accept a proposition to supervise the ballet part of *The Bullet in the Ballet,* a British stage whodunit, or join Sol Hurok in a projected season at the Met. Active as ever, with scarcely a visible graying hair, the kinetic Russian will be fifty this month.

Of one thing he is convinced: ballet is coming into his own in America. "In Chicago civic opera last year, with a small company of eight and an orchestra of twenty, we grossed $27,000 in six performances!" he exclaimed. "Surely that is something for Hollywood to think about, too.

"The time is approaching when ballet will break into motion pictures full strength. When that happens"—and it was odd to hear the slightly accented slang fall from those precise lips—"we shall really go to town!"

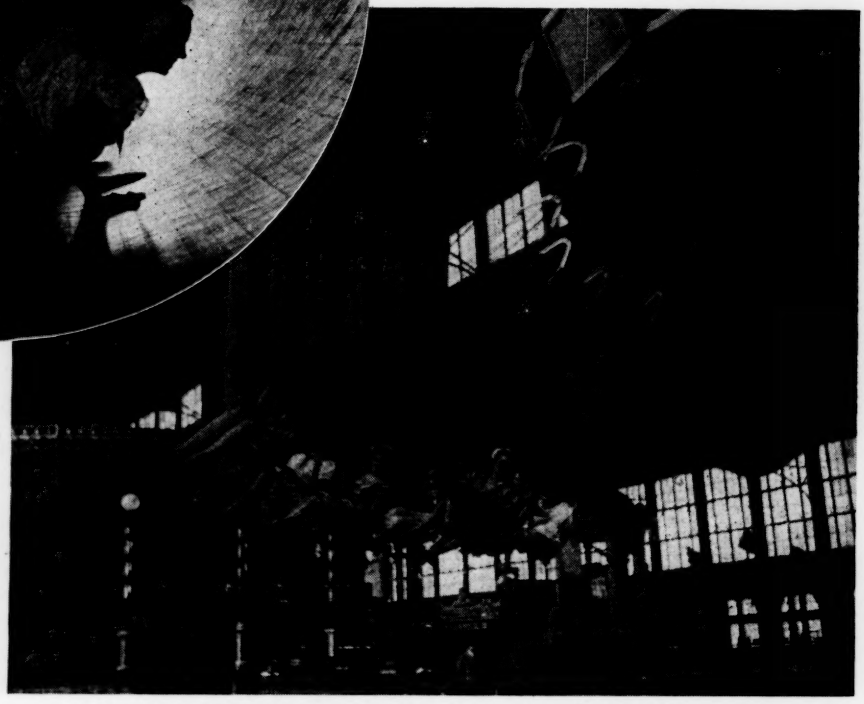


"Massine's One-Man Ballet Company"—an impression by Alex Gard.

CHORUS GIRL CAPERS

"Red Mill" cast cuts up at Steeplechase in Coney Island

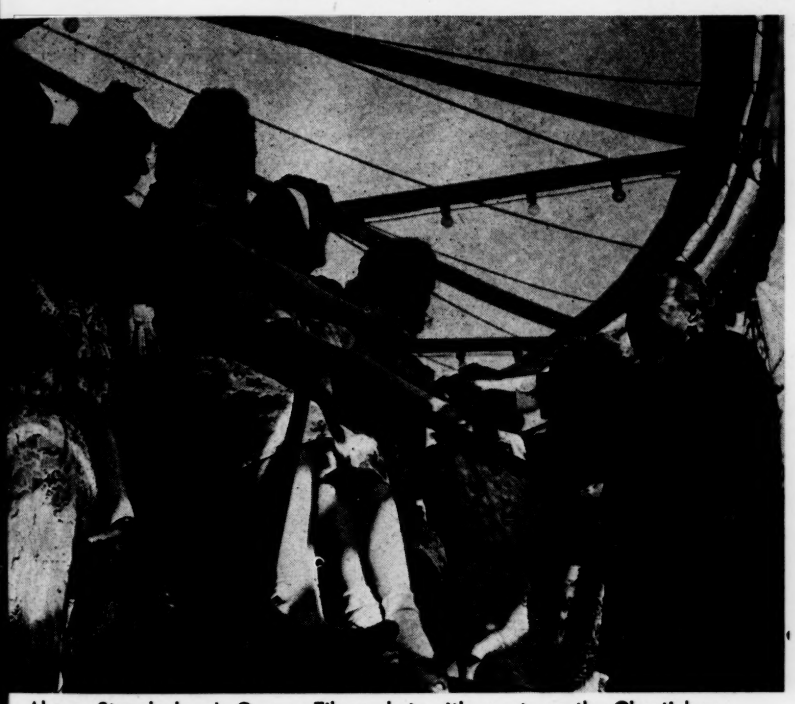
Photos: Gerda Peterich



Above left: Roslyn Lowe and Louisa Lewis upstage each other in the Barrel of Fun. Above: Hitting a new high on the flying swings. Below: Louisa doesn't have a leg to stand on in the Panama Slide.

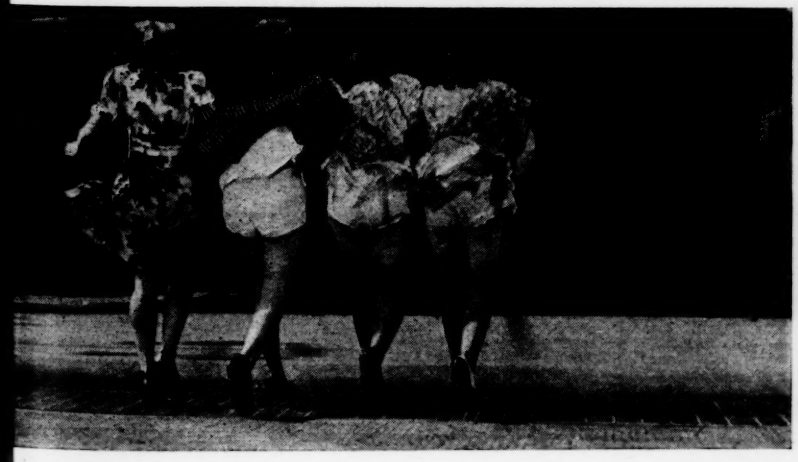
FAMED Steeplechase Park, which is now celebrating its fiftieth anniversary, had a glamorous group of visitors recently when the dancing chorus from the Broadway musical hit, *The Red Mill*, journeyed down to Coney Island by bus as guests of the park management. Most of the girls are Californians who came to New York for the first time with *The Red Mill* company, and this was their first visit to Coney Island. Although the girls had danced a matinee and evening performance the day before, they went all-out on the numerous Steeplechase rides, ranging from the flying swings to the popular Steeplechase theatre where Angelo the clown presides before an appreciative audience. They went on the giant slides, stumbled through the rolling tunnels and had their skirts blown up around their heads by the Steeplechase theatre air vents. Accompanying them was a *Dance* magazine photographer who recorded the event for lovers of the dance. The next day the girls were back behind the Broadway footlights, somewhat subdued after their junket to the park.

Above: A nautical connoiseur observes footlight form from the front row.

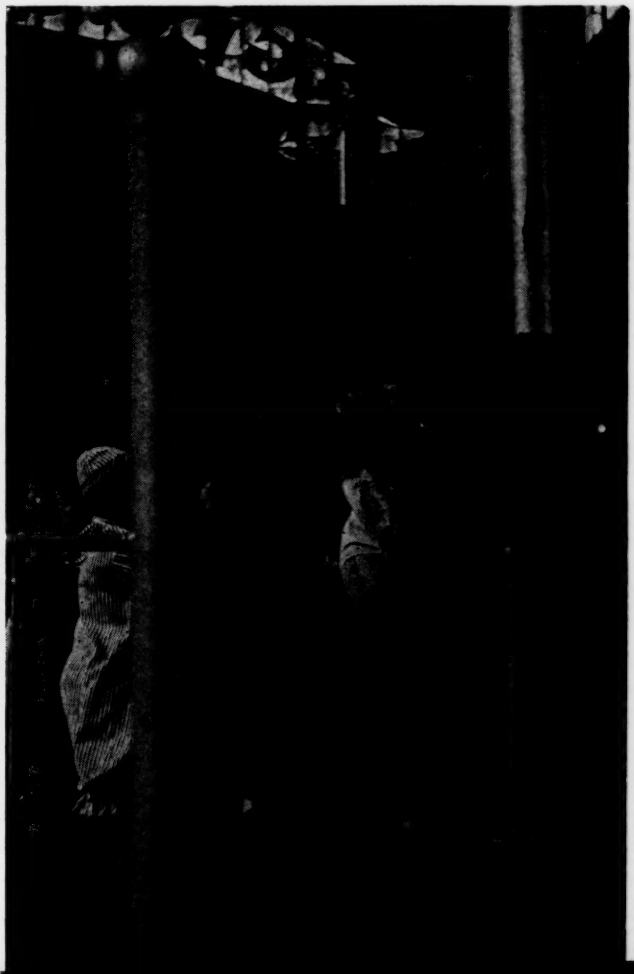


Above: Steeplechase's George Tilyou chats with guests on the Chanticleer.

Below (left to right): Louisa, Roslyn, Lois Potter and Rosemary O'Shea take a stroll through the park and hit the air vents at the Parachute Jump.



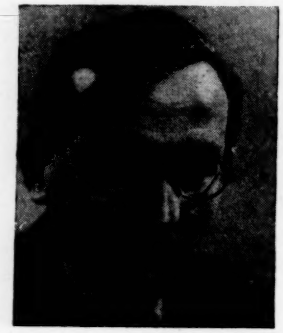
Above: Rosemary unlimbers a leg on the bicycle. Below: Lois and Roslyn breeze out of the Steeplechase Theatre.



PSYCHOLOGY OF THE DANCE

a medium in which the artist and his art are fused in the dancer's body

by RUDOLF ARNHEIM



[Rudolf Arnheim is professor of general psychology and the psychology of art at Sarah Lawrence College and at the Graduate Faculty of the New School, New York. He received his doctorate from the University of Berlin, and in 1941 was awarded a Guggenheim fellowship for work in the psychology of art, in which field he is an authority. He is author of "Film" and "Radio"—Ed. Note]

THE artist, his tool, and his work fused into one physical thing—the human body. Probably, this trait of the dance helps to determine which kind of person chooses this medium. In the other arts, the creator projects his self on an object outside, tends to vanish behind it; and rightly so because by drawing attention to himself a vain artist is likely to obstruct the audience's view of his work. The dancer, however, does not offer his work unless he exhibits himself. The dance is a justification of Narcissus. It is an expression of interest centered on the self. The dancer does not act upon the world, he behaves in it. And his behavior has meaning only when performed for others. Creative egocentrism moulds the self into a replica of the world. Creative vanity moulds the appearance of the self into an image of the world.

One consequence of the peculiar fusion of subject and object is that essentially the dancer does not create in the same medium through which the audience receives his work. The painter looks at the canvas, and so does the spectator. But you cannot see your own dance. The mirror is only a makeshift; in fact, no dancer deals essentially with his visible image. The dance, just as the performance of the actor, is kinesthetic art, art of the muscle sense. This is worth noticing because many have taken it for granted that artistic expression is limited to the higher senses of the eye and the ear. The awareness of tension and relaxation within his own body, the sense of balance that distinguishes the proud stability of the vertical from the risky adventures of thrusting and falling—these are the tools of the dancer. The fortunate correspondence between the dynamic patterns of what the dancer perceives through his kinesthetic nerves and what the spectator is told by his eyes is an example of "isomorphism," as modern psychology calls it, i.e. the structural similarity of correlated processes occurring in different media. (True, the identity of the dancer's and the spectator's experience is incomplete; particularly, because the distorting factor of self-evaluation is involved. Easily and inadvertently the presentation of the self shifts from the ruthlessly expressive to the pretty harmony of the normal, and when the dancer's "body-image" does not correspond to his objective appearance a painful discrepancy may result between the choreographic idea and the body that attempts to give it reality on the stage.)

All art has to find its place somewhere between two poles: the raw-material of existing things and interpretative form. Music and non-objective pictures approach the extreme of pure form. The dance is nearer than even the movie to the other extreme in that it presents the material body of the dancer, created by nature, not by man. However, in order to be art the body must become form and be accepted as such. If the spectator views the dancer as belonging to practical reality he sees something monstrously unnatural, comparable to what we should feel if we met a Picasso figure walking in the public street. Hence Paul Valéry's observation in his dialogue, *L'Ame et la Danse:* "The soul has only to stop and to refuse in order no longer to conceive anything but the strangeness and distastefulness of this ridiculous agitation. . . If you wish, my soul, all this is absurd. — You can, then, depending on your whim, understand or not understand; find beautiful, find ridiculous, at your pleasure?" The dance may acknowledge the "practical" nature of its instrument, the human body, by offering pantomime, illustrating, for instance, the story of a poor cobbler, complete with workshop, boots and bench. Or it may tend towards pure, non-representational movement. However, the range of its expression is limited by the organic nature of the instrument. Stylized angular movement, for instance, or the camouflage of the body by inorganic costume easily produces a discord. The painter can be less concerned with this problem because the immaterial image of man on the canvas allows more complete transformation. Having to rely essentially on the curved and gradually changing movements which fit organic muscle, the expression of the dance seems limited to what in music is known as the emotional, romantic effect of the gradual change of pitch and volume. For similar reasons, the ballet dancer's attempt to ignore gravity—rather than to exploit its symbolic meaning, as the modern do—can hardly overcome a humorous element of visible failure. There is always something pathetic in seeing the contact of man's weighty body with the earth reduced to the pinpoint of the toe, final barrier to a doomed aspiration. Translated into expression, this physical discrepancy conveys the embarrassing image of a butterfly man, who shuns suffering and struggle.

In daily life, motor behavior is mainly at the service of practical intentions or the spontaneous manifestation of emotion. Correspondingly, we watch the behavior of others in order to get some direct or indirect information about

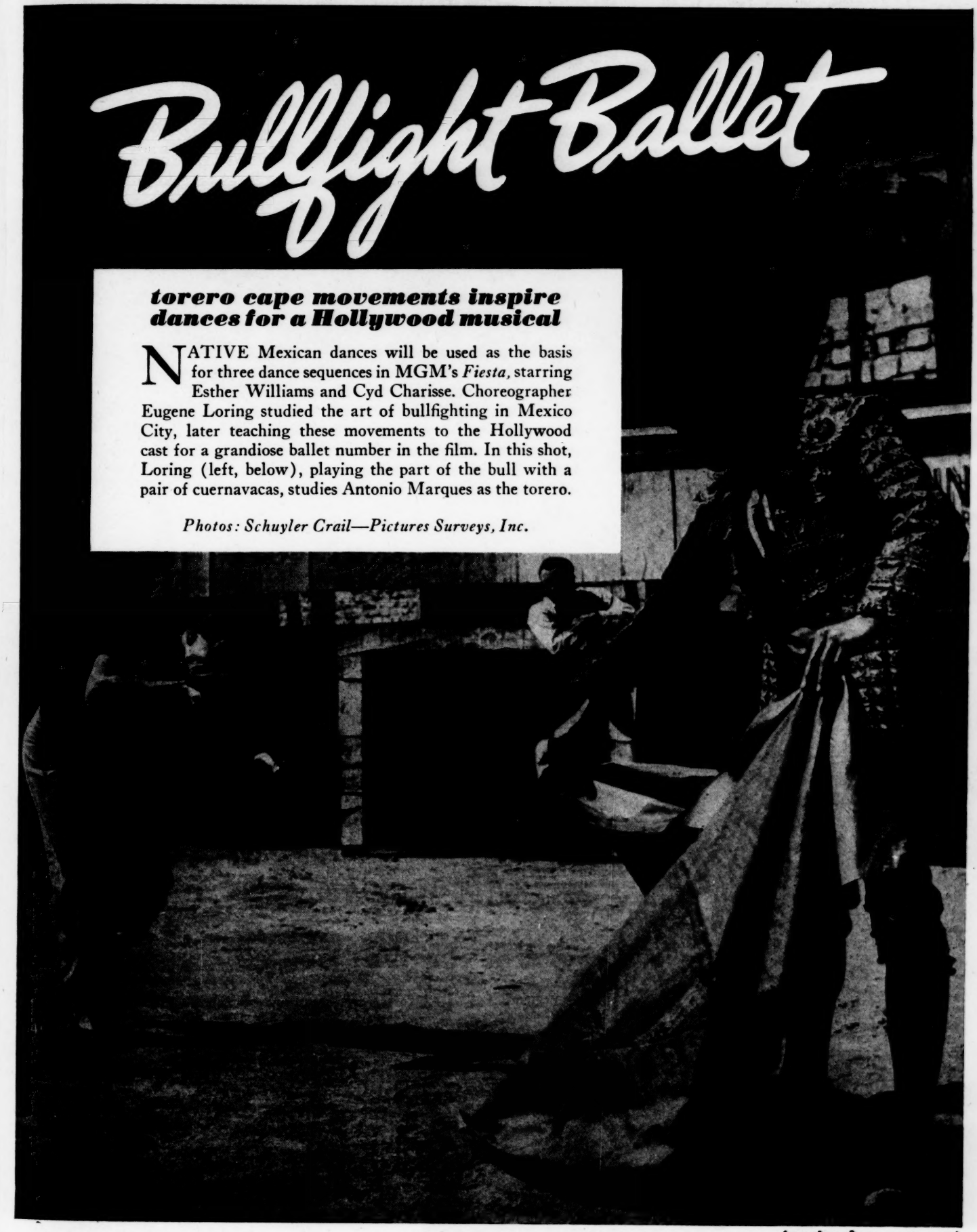
(continued on page 38)

Bullfight Ballet

torero cape movements inspire dances for a Hollywood musical

NATIVE Mexican dances will be used as the basis for three dance sequences in MGM's *Fiesta,* starring Esther Williams and Cyd Charisse. Choreographer Eugene Loring studied the art of bullfighting in Mexico City, later teaching these movements to the Hollywood cast for a grandiose ballet number in the film. In this shot, Loring (left, below), playing the part of the bull with a pair of cuernavacas, studies Antonio Marques as the torero.

Photos: Schuyler Crail—Pictures Surveys, Inc.



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Above: Esther Williams and Ricardo Montalban wield bullfighters' capes for "Fiesta." Miss Williams plays a lady bullfighter in the picture.

Left: Dance director Loring sights down the sword, cape lowered before the bull in preparation for the kill.

OPPOSITE PAGE

Upper left: Loring swings the orange cape at the start of the Rebolera pass to provoke the bull's charge. Bullfighting capework is reminiscent of ballet's rhythmic, fluid lines.

Upper right: Antonio Marques instructs Loring in the use of muleta and sword.

Lower left: Loring studies a detail in cape movement under Marques' tutelage. "Fiesta" musical director Ray Sinatra stands in for the bull.

Lower right: As Loring and Marques listen, Sinatra plucks a few chords on the guitar in the toreador spirit.

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A Word on Plays

it comes naturally to Irving Berlin; Around the Welles with awesome Orson

by Sid Garfield

THE spectacular success of *Annie Get Your Gun* at the Imperial Theatre has proved any number of things: that Richard Rodgers and Oscar Hammerstein can appraise the score of a musical as well as they, in their own incredible way, can fashion one; that persistent Hollywood hegiras have not dulled any Irving Berlin edges, melodically or lyrically; that Dorothy and Herbert Fields can still hack their way through musical comedy cliches and bring a book home with recommendable brightness, charm, and vitality; that Ethel Merman is as bold, as brassy, as vitaminized as ever and that her throat, as somebody once put it, "houses as beguiling a calliope as Broadway knows;" that Jo Mielziner can light a stage, that Lucinda Ballard can costume the people on it, and that Joshua Logan can make them come wonderfully alive.

All of this *Annie* proves, but here is its most important object lesson: if ever the time comes, a most solemn thought, when Miss Merman can no longer lift her fabulous tonsils in romping rhythm, then she can take her assured place in the theatre as a major league comedienne, flanking such current and one-time notables as Bea Lillie, Fannie Brice, Luella Gear and the like. In sum, songs or no songs, Ethel Merman is a great lady, exuberant and wistful; raucous and gentle; agile and languid; the mistress of dozens of dazzling comedy devices.

Watch her getting giggles with a vacant, jaw-frozen stare everytime the leading man, Ray Middleton, throws his handsome weight about the Imperial stage. Observe her leaping hilariously about as she is being ceremoniously inducted into the Sioux tribe. Pay attention as she plays on your heart-strings during the comparatively sombre "Lost In His Arms" interlude. When she can latch on to a top-flight score, Miss Merman is a wonder worker. But now she serves notice that, even without a song, she can cast spells.

Irving Berlin, who came to do the music through the tragic circumstance of Jerome Kern's sudden death, has written no folk opera to rival his producers' own *Oklahoma!* or *Carousel*. No sir, what the masterful Irving has accomplished here is, to snatch a phrase from one of his most felicitous tunes in the show, doing what comes naturally to him. He's blended rhythm songs, ("My Defenses Are Down," "Who Do You Love?" "The Sun In The Morning") caressing ballads, ("They Say It's Wonderful," "The Girl That I Marry") and rousing choral roundelays ("Show Business," "Buffalo Bill," and "I'm A Bad, Bad Man") into a flashy and cheerful and rhythm-swept whole. It's a Berlin job to rank with his finest, and we bear the *Music Box Revues* and *As Thousands Cheer* and *This Is The Army* in mind as we push this to print. Here is a major irony of the season—a show with a singing star in it who no longer has desperate need for music and a score which offers her the most glittering array of song hits she's had since George Gershwin practically dedicated *Girl Crazy* in her honor.

The dancing in this diversion is right out of the Helen Tamiris top drawer. Authoritatively, *Variety* has cited her as the choreographer who has done the best seasonal dance direction job in the Broadway musical field. You'll find no *Oklahoma!* folk-accented routines nor attempts at the *Carousel* kind of ballet poignancy. Agnes de Mille styles are left strictly alone, but withal, Miss Tamiris has achieved originality and taste. The choreography involved in "Got the Sun in the Morning" is a stunning eye tonic, and so are the groupings in "The Wild Horse Ceremonial Dance." Too, the manner in which Miss Merman works with the ballet in the Sioux adoption item is a fascinating bit of hilarity, a tribute to Tamiris considering the Merman heel-and-toe limitations.

There's not much else we can add about *Annie*. All of its supplementary players—Ray Middleton, Marty May, Lea Penman, Betty Anne Nyman, Kenny Bowers, William O'Neal, and Harry Bellaver romp with the happy quality of actors and actresses who know they are in a solid smash and are grateful to their authors and producers. Don't fret these warmish days about not being able to get immediate tickets. It's a show that will run on and on and on, for as long as it suits its star to sit on her most Imperial throne.

Horsin' with Orson

One night, not so long ago, Orson Welles must have sat in some showy Broadway and Hollywood rendezvous and written down everything in the theatre which he has liked, as an adult. (We know, of course, that Welles never really had any childhood.) Wouldn't it be fine, Orson must have mused, if all of these things were incorporated in a bulging and exciting musical: a train wreck, flickering silent films, a circus in the Far East, trapeze workers, tight-rope walkers, feats of magic, Egyptian dancing girls, sacrificial rites in the Great Indian Forest, tankers on the China Sea, and dirty work at the cross-roads of Medicine Bow in the American West.

And, because he is so spectacularly different from all other actors, Welles went right ahead and put it on the boards. It was called *Around The World* and was installed at the Adelphi Theatre, and was reported to be an adaptation from the novel by Jules Verne. (The latter credit is, of course, strictly for the lay public. We all know that Orson Welles *is* Jules Verne.) To escape critical indictment for being hammy about it all, Orson invented the name "Cole Porter" as being that of the author of the extravaganza's music and

(*continued on page* 39)

Graphic House

Bob Golby

Upper left: Nancy Newton, Miriam Pandor and Mary Broussard in the Whist Club sequence of Welles' "Around the World."

Upper right: Ethel Merman as Annie Oakley does an uninhibited "bump" in Irving Berlin's musical, "Annie Get Your Gun."

Lower left: George Zoritch and Milada Mladova dance "Begin the Beguine," the colorful finale of "Night and Day."

Lower right. Avon Long, in top hat and fancy vest, dances in "Centennial Summer" to Jerome Kern's "Cinderella Sue."

...And Selected Short Subjects

getting a kick out of C. Porter; Jerome Kern gets in your ears

by Ezra Goodman

If you can overlook the sheer idiocy of *Night and Day* and *Centennial Summer* you are bound to have a wonderful time listening to the tunes of Cole Porter and Jerome Kern respectively. The Porter opus is said to be based on the songsmith's life, and believe me, it is a heartbreaking story. It tells all about how Porter, in the person of Cary Grant, grew up on the right side of the railroad tracks and had a tough time because he was so wealthy and sophisticated. The climax of the picture occurs when Porter falls from a horse and undergoes a series of operations which fail to keep him from writing one song hit after another and getting together with the gal who has waited for him so prettily and patiently. The latter role is played by Alexis Smith, who received a rather raw deal from George Gershwin in *Rhapsody in Blue,* but who makes out better here with another member of ASCAP.

However, I am sure that Warner Brothers doesn't mean all this to be taken too seriously, and so we can get on to the serious business, which is the music and Michael Curtiz's direction. Since the Porter ditties are unequivocally established in the popular music consciousness, the studio couldn't very well tamper with *them.* Ray Heindorf, who orchestrated and conducted the musical numbers, has done his usual bangup job with the sound track. On the directorial end, Curtiz is extraordinarily eloquent with a camera when the scriptwriters aren't cluttering up the set. LeRoy Prinz has staged some better-than-average dance sequences, among them one with the Di Gatanos and another with Milada Mladova and George Zoritch. Jayne Di Gatano is a glamour gal in any ballroom dancing league, but Adam Di Gatano, like so many of his professional brethren, looks as if he would be more comfortable in front of a fireplace with a cup of hot Ovaltine than gyrating on a dance floor. Mladova dances a big ballet production number built around "Begin the Beguine" with authority, and her face and figure register with equal authority in Technicolor.

Centennial Summer

The story of *Centennial Summer* is just slightly better than that of *Night and Day.* It consists, in approximately equal portions, of the books of *Oklahoma!, The Harvey Girls,* and *State Fair* and there is great to-do made in the plot about the plight of one Walter Brennan, a hirsute railroader and inventor, whose greatest accomplishment in the picture, it seemed to me, resided in being the father of Jeanne Crain and Linda Darnell. Jerome Kern has written one of his most melodious scores for the film, and by the time these

paragraphs wind up in cold type, such numbers as *All Through the Day, Up with the Lark* and *Cinderella Sue* should be very warm for August on the hit parade. Mr. Kern's lyric writers were three distinguished word wielders, Oscar Hammerstein II, Leo Robin and E. Y. Harburg, and, in the person of Miss Crain he has one of the loveliest larynxes ever to caress a tune. Avon Long, whom you may remember from *Porgy and Bess,* practically steals a reel of celluloid with his singing and dancing of *Cinderella Sue.* And what more can you ask of a musical?

A Scandal in Paris

With the release of Arnold Pressburger's production of *A Scandal in Paris,* Hollywood is likely to become known as the home of the nutburger, cheeseburger and Pressburger. Mr. Pressburger's film has several characteristics in common with the aforementioned comestibles, namely it is a finely ground hash of a number of unrelated ingredients, liberally spiced and served up with no more elan than at a drive-in restaurant. According to the synopsis that has thoughtfully been provided for the press, the picture is based on the memoirs of Eugene-Francois Vidocq, the Gallic lothario and rogue. Even so, the part is practically interchangeable with that of Cole Porter in *Night and Day.*

From This Day Forward

Although I should know better, I made the mistake of avoiding a movie called *From This Day Forward* because it had been panned by the professional film critics. I caught up with it accidentally at a neighborhood theatre and, together with an unprofessional audience, found it to be one of the most moving screen experiences of the year. *From This Day Forward* is quite simply the story of a young married couple in a big city. In writing, direction and acting it is an unusually honest and frequently exalting job. The picture was produced by William Pereira who is one of Hollywood's few authentic talents. Pereira, like William Cameron Menzies, is a production designer, and every shot and camera angle in his pictures has a point and a meaning. For *From This Day Forward* he has designed some stretches of pure composition and movement that possess the poetry of ballet at its best. Someday, literature and the camera will meet on this common ground of choreographic eloquence and the result will truly be a motion picture to remember.

Alex Siodmak

Kathryn Duffy's new Belmont Plaza Glass Hat show features a dream sequence entitled "The Magazine Girl" in which a number of magazine covers come to choreographic life. Left: Connie Wege as the Police Gazette girl. Center: Jean Stuart as Dance Magazine cover girl with emcee Don Costello. Right: Anne Collins and Harriet Waite in the Town and Country number.

Nights Out

the Biltmore Cascades inspires some notes on the early days of the Great Dance Craze

by Robert W. Dana

THE days of the Great Dance Craze, when Longacre had not yet become Times Square and the line of social demarcation was the Sixth Avenue El, are now being recalled with the rebirth of the Cascades atop the Biltmore Hotel. Known variously as the Ballroom, Roof and Fountain Room, it has reclaimed the name under which it opened in 1914, when public dancing was indulged in for the first time east of the elevated tracks.

By initiating such a bold policy, the hotel settled a ticklish problem, for Fifth Avenue, as society was then called, was pondering the propriety of sneaking over to Broadway to try out the new dance steps in the tango parlors. Debs and their young men were often noted out of bounds and reported to stern mothers, while dad, who was thought to be detained by a business conference, might be caught doing a turkey trot, bunny hug or grizzly bear with a dizzy blonde.

They weren't quite sure that those "wicked" importations from Argentina and Brazil, the tango and maxixe, should be done "before people." But John McE. Bowman, then head of the Biltmore, evidently thought so, for he not only opened the Cascades to dancing, but took Maurice and Walton out of the Palace and inaugurated professional ballroom dancing on the East Side. Maurice Mouvet and Florence Walton, who succeeded Vernon and Irene Castle as leading exponents of the modern dance when Vernon went off to war at the height of their popularity and later was killed at Kelly Field, Texas, soon were the talk of the town as the fashionables stepped out to enjoy themselves.

Wine, Women and Waterfalls

Evening dress was prescribed and champagne stood in coolers at most tables as families and friends, beaux and belles had fun with a clear conscience. They still weren't quite up to dancing until after dinner, but when the dance orchestra started to play about 10:30 p.m., the floor was a picture of elegance.

The Cascades took its name from a high, simulated waterfall arranged in a series of steps with the orchestra at the top. In making over the room for the return of the Cascades, Joseph Huston, interior decorator and consultant, has created a dining-and-dancing room suggestive of the magnificent water gardens for which the villas of Italy are famous. Waterfalls spill their streams amidst trellises and foliage while the background of green and chartreuse, white and sky blue, and the effect of moonlight highlighting water and crystal chandeliers emphasize the glamour of an old Renaissance garden festival.

Physically, then, the Cascades is every bit as stunning, if not more so, than the original. Otherwise things are quite different. Few couples are in evening clothes; many start dancing before they're through the first cocktail and often between courses—to the consternation of the waiter—and they dance less gracefully in closer quarters.

Peanut-size dance floors—one of the most lamentable obstructions to good dancing today—fortunately are usually restricted to night clubs concentrating on entertainment, whereas hotels like the Biltmore, particularly in summer, make greater provision for the customers' terpsichorean pleasure.

The Biltmore has gone all out this

(continued on page 40)

People of Note

new and impressive: ballet music from the Argentine, a pianist from Hollywood

by Barry Ulanov

SOME of the most significant music I've heard in recent years is contained on three sides of two V Discs. V Discs, in case you didn't know, are the product of the Music Branch of Army Special Services. Pressed on unbreakable vinylite, these records encompass almost all the good music of our time, music of the symphony orchestra and the jazz band, of chamber combinations and choruses and all the instruments solo. A couple of months ago, Tony Janak, the sergeant in charge of V Discs, turned out release "FF." High on the list of records on that release were the three sides of the NBC Symphony Orchestra under Erich Kleiber playing Alberto Ginastera's music for the ballet *Panambi.*

I heard the NBC do *Panambi* one Sunday afternoon late this winter and was much impressed with it then. But first impressions, especially when the music is such a sensitive balance of the volatile and the reflective as this is, are not to be trusted. Several hearings fortified and deepened the first impression. This young Argentine composer is not merely an uncommon talent; he is something more, an eclectic with a clear identity all his own. The eclecticism is undeniable: the marks of Ravel and Stravinsky, Richard Strauss and Villa-Lobos are unmistakable in his music. But the identity of Ginastera is equally unmistakable: he captures what seem like jungle sounds in his music and what I know to be primitive drive, and mixes all this with urbane sonorities administered with a delicate, polished technique.

In this suite, five selections from the full ballet are strung together: an impressionist painting, *Moonlight on the Parana,* exquisitely decorated with reed sound and brass accents; a *tour de force* (literally) for tympani, *Invocation of the Powerful Spirits,* which is little more than a lot of kettle-drumming, and that is enough; a plaintive air, *Lament of the Maidens,* which is mostly to the flute and the solo violin, and deeply affecting; some more convincing writing for the tympani in *Rondo of the Maidens,* in which a bright array of rhythms are brilliantly shuttled between percussion and full orchestra; and the final *Dance of the Warriors,* which suggests Stravinsky's *Sacre* so strongly and yet could not really be confused with the earlier work.

Perhaps, if other conductors have anything of the experimental spirit and the sense of progress that Erich Kleiber has, *Panambi* will become standard repertory. Whether it does or not, dancers, for whom this sumptuous

music was first designed, should look well into it. It will stand some adventurous leg-artist in magnificent stead.

Andre Previn

Out in Hollywood last month, it was my privilege once more to hear André Previn play. André is the gifted youngster (he's seventeen) who has proved the length and breadth of his gifts by not being spoiled at all by a movie contract. He's a first-rate performer of Debussy, Brahms, Previn and jazz on the piano. In all these categories, his achievement is consistent and large. André plays with technical ease, with imaginative warmth, with the musicianship of a student and of an improviser. It is the last quality, which he has in overwhelming abundance, that marks him as such an unusual musician.

There are many pianists who can perform other composers' works with fidelity and, even more, imagination. There are also many who can improvise, at least in jazz. There are almost none who can do both with distinction. André can. For André is a good composer (he's written a violin concert among other large pieces) and an excellent exponent of other composers; he is a jazz pianist with assured fertility of ideas and the necessary rhythmic feeling which most classical musicians lack when they turn to the music that jumps.

You can hear all of these qualities in André's records, a trio coupling of *Blue Skies* and *Airmail Special* (*Good Enough to Keep*), an album of six Duke Ellington tunes, and several twelve-inch sides which won't be out for some time. The six sides of the Duke album, all distinguished tunes out of Ellington's or Billy Strayhorn's head, vary from the soft delicacy of *I Got It Bad and That Ain't Good, Warm Valley* and *Something to Live For* through the middle tempo infectiousness of *Subtle Slough* and *Take the 'A' Train* to the up tempo flash of *Main Stem.* Backed by the inventive guitar of Irving Ashby and the rhythmic perfection of Red Callender's bass on all but *Something to Live For,* André proves himself one of our most brilliant musicians, as he saunters through chord changes, melodic variations and steady rhythms. On Hollywood's Sunset label, one of the finest in jazz, these are clearly the records of the month.

Murray

(*continued from page* 11)

or social groups in order to gain publicity for the studio. We distributed guest cards wherever possible, in an effort to interest those attending the exhibitions.

Through efforts such as these, plus other forms of publicity, Murray has almost monopolized the ballroom field. He has successfully created the impression that no studios are as well fitted

to give dance instruction as those bearing his name. Although we Murray teachers were capable, I have met others that were more capable in smaller studios that have not had the financial backing or the desire to approach the sale of dance instruction in such a big-business fashion. Murray is said to have received $10,000 from each of the permanent branch studios using his name, and with this income as well as his percentage of the gross, which has been estimated as high as $15,000,000 annually, he has been more than able to operate a gigantic publicity and promotion program through one of the foremost advertising agencies in the country. This publicity may have proved invaluable from a business standpoint, but it seems that the pocketbook of the student of ballroom dancing has suffered considerably in financing this exploitation. Murray with his highly publicized name, lavishly appointed studios and slick sales technique, has created an attractive illusion, but has he really helped the student of ballroom dancing?

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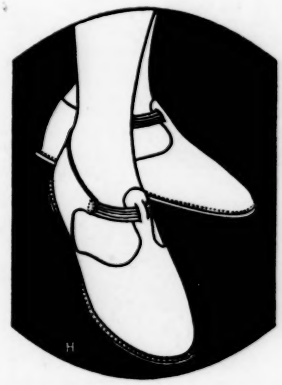

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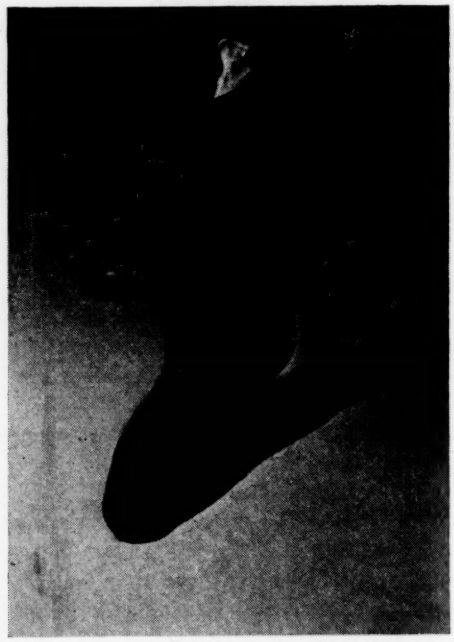
"New" Modern Dance

(*continued from page* 14)

but recently commenced. There is also Pearl Primus, who along with Katherine Dunham, heads the development of the Negro dance. Other "new" moderns are in the making, some of them still in college dance groups, but those I have named are both active and independent, tested in the professional theater and destined, I believe, for greater development.

The emergence of the "new" moderns allows us to heave a sigh of relief with respect to what will happen when the first moderns cease to function. This does not mean that anyone is eager to have



Gerda Peterich

Merce Cunningham is one of the young moderns who finds inspiration in introspective themes.

St. Denis and Shawn, Graham, Weidman and the others retire, for we want them to stay with us in the theater as long as possible; but it is gratifying to know that there are heirs-apparent. The "new" generation is bringing freshness and enthusiasm to our art of dancing and that too is necessary, for no matter how great is the past, how splendid is the present, the future must promise something still better. This generation needs to spend little time on revolt as their predecessors did—Duncan, St. Denis and Shawn had to turn thumbs down on the iron precepts of the European dance and create a new way of dancing with their own intuition and imagination, and the Grahams and Humphreys of the next generation felt it necessary to cut away the dead wood of their dancing parents and to erect still

Evan S. Connell

different standards and goals—so revolution is not in the schedule for the "new" moderns. They will discard and alter, of course, but I do not believe that they will abandon the major principles of their predecessors. And because revolution will not be necessary, youth and energy can turn towards the nurturing and flowering of a still greater modern dance. I hope that this generation will retain the power, the daring and even some of the defiance of the older group, but that it will give increased accent to the range of dance, both in theme and in spirit. I would also like to see several of these young leaders join forces (on a larger scale than the trios which now exist) and head companies of a scope somewhat like that of the ballet; then and only then, I believe, can the modern dance hope to rival, financially and theatrically, the established ballet. Such rivalry is possible, and for the sake of the health of the dance, it should come and come soon.

The choreography of Anna Sokolow reflects her social consciousness and interest in folklore.

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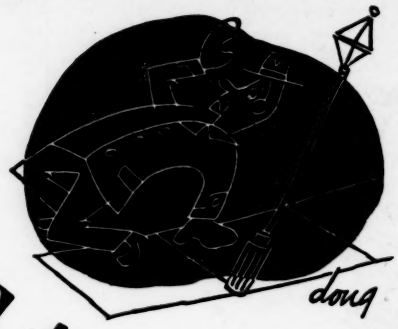


being an exposition of the phases of footwork possible in a large metropolis

by ARTHUR R. KASSIN

MOST people, when asked how they came to learn to dance, are often at a loss for an answer. This is because they probably had the very unexciting desire to dance and just gratified the feeling by taking formal lessons. But the history of my dancing endeavors harks back to much more romantic sources.

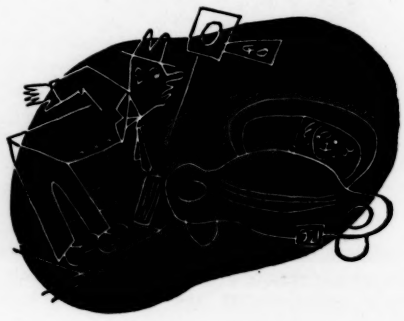
Some years ago, while moving precariously over ice-covered streets, I realized that I was executing the fanciest steps in attempting to keep my footing. My right foot slid gracefully behind my left instep and my arms extended at right

angles from the rest of my body. On one occasion, both feet slipped forward and I fell backward on my hands. I'm sure that this closely resembled the Russian "kazatsky." All that was lacking in the dance was the costume, a pint of vodka (inside the dancer), and the utterance of the quaint expression "hai-dai." Those who witnessed the performance were appreciative, however, for they requested that I try it again. I dismissed their entreaties with the air of a temperamental artiste who feels that he has done enough for his "public" that day.

Solo dancing is not altogether the peak to which proficient dancers strive. Perhaps it was with this thought tucked quietly in my subconscious mind that I slipped on the ice not many months ago. I lost my footing just as another pedestrian was passing, and I instinctively grasped him for support. Onlookers commented that we executed the neatest double back-flip in recent years. After I had taken my foot off my partner's neck, he made a movement to grasp me by the collar, but I assured him that I had had enough acrobatics for the present. Unfortunately, he was not of the same opinion, for he chased me for several blocks. I ducked behind some bushes, and as he skidded by, murmuring colorful oaths, I felt a tinge of remorse at having to disappoint so ardent a student of the dance. No doubt he swore vehemently because so promising a partner as I had no further inclination to dance with him.

There is a type of dance for which I am always warned in advance by the cry of a newsboy. I have learned more new dance steps by this means than by any other. I can be strolling leisurely along the street thinking little of the pleasures of the dance, when suddenly I hear the cry of "Yeow" from a passing newspaper truck. Immediately my dancing instinct is awakened. And not a moment too soon, for a roll of the latest edition of the evening newspaper is sure to come whizzing in my direction. Naturally I try not to impede the progress of the papers, but instead of moving my entire body, I attempt to move only those limbs in their immediate path. This all depends upon how the papers are thrown. If they are up high, I merely jerk my head either forward, backward or to either side. This closely resembles the movements of "peckin'" which is a series of contorted motions that some people seriously believe resembles dancing. At other times a quick movement of the hips puts me in practice for the rumba. I'm sure that Fred Astaire would marvel at my agility when a bundle of papers comes at my feet and I leap high into the air. This is not entirely unlike the spirited Hungarian folk dance or the jump of the common variety of green water frog. I have become so acclimated to this form of dancing practice, that I have been thinking of reprimanding the newspapers for their proposed plan of delivering newspapers by hand.

I have almost perfected the stately gavotte by the simple expedient of being a pedestrian. When I see a person approaching me on the avenue, I try to discern, by the look in his eyes, the side he proposes to use. I usually guess wrong and find myself facing my dancing partner. We both sidestep to the right at the same time. Then to the left. Then to the right again. But no. Usually, by this time, we



both stop and suggest simultaneously that the other go to the right. We both follow each other's advice, and the dance is resumed where it was left off. True, the rhythm is speeded up slightly, but the essential and basic steps are retained. I am sometimes tempted to kick my left or right leg gaily into the air to show my newly-made acquaintance that I am enjoying his company, but I hesitate, fearing that he may not take my good intentions in the proper spirit. This could keep up indefinitely, but my friend becomes so desperate that he decides to walk into me if necessary. I sidestep neatly, and he stalks away.

My ability as a tap dancer can be traced to women drivers. The red light may change to green, and the little woman

may have every right to drive on. But no. She hesitates, so I jump back onto the curb. After consulting a road map, she seems to have made up her mind, for she smiles, so I attempt to leave the curb. Apparently she resents my crossing, for the car lurches forward. Again I bounce back to the curb. But in the interim she has stalled the car. I almost begin to breath freely as I step bravely into the street again. But she starts the motor with such thunderous sound that I am frightened back to the curb. I don't mind hopping back and forth, since it gives me much needed practice in the art of tap dancing. It is the uncertainty of it all. I grit my teeth and ask her politely if she would kindly notify me of her intentions. She is about to tell me where to go with some indignation when the light turns in my favor. I look with uncertainty at the car and scramble across the street with bated breath. I have not thoroughly enjoyed my tap dancing lesson. It is too fraught with danger.

But taking all my methods of informal dancing instruction into consideration, I can see that they are all more or less hazardous.

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Gerda Peterich

Charles Weidman (center) and members of his group in "And Daddy Was a Fireman."

Dance REVIEWS

CHARLES WEIDMAN and Dance Company closed the New York modern dance season with a series of four concerts the last two weeks in May and an extra concert on June 2 to accommodate those who were turned away from preceding ones. All the concerts took place in the Studio Theatre and consisted of substantially the same repertoire as Mr. Weidman presented in New York this fall and on tour during the winter.

And Daddy Was a Fireman, Dialogue, and *David and Goliath* remain comparatively unchanged except for minor details. But *A House Divided,* new this fall, shows healthy signs of growth and integration. Part of this comes, of course, from repetition, which always smooths out rough edges and points up nuances and dramatic inter-relationships not discernible in early stages of a work. But more than that has happened to *A House Divided.*

Formerly, Mr. Weidman merely sketched Abraham Lincoln and depended upon the spoken words to fill out the character. Now he presents a more deeply delineated characterization. Lincoln's compassion and love for humanity are rendered very real and take their rightful place in the dramatic composition.

A major part of the success of these five performances must be attributed to Mr. Weidman's "stars," Peter Hamilton, Nadine Gae, and Saida Gerrard, all of whom are top notch, and also to pianist Frieda Miller.

Also new on the program was a duet, *Rumba,* choreographed by Nadine Gae and danced by Miss Gae and Mr. Hamilton. Although amateurish, it was expertly and pleasantly danced. D. H.

Draper and White

Despite a sudden onslaught of heat and humidity, Paul Draper and Josh White gave generously and energetically of their talents on May 26 at the Central High School of Needle Trades. The concert was for the benefit of the Citizens Committee of the Upper West Side.

White abandoned the confines of the printed program and sang what the audience wanted most to hear. This reviewer liked best the "low down" blues numbers like *I'm Goin' to Move You to the Outskirts of Town* and the songs of protest like the *Free and Equal Blues* (to the tune of *St. James Infirmary*) and *John Henry.*

Draper, too, gave considerably more than the program presaged. His abstract dances to serious music were, as always, gems of precision and nicety of structure. Not only do they show Mr. Draper's tapping style off to advantage, but they indicate a feeling for music phrasing in relation to dance phrasing.

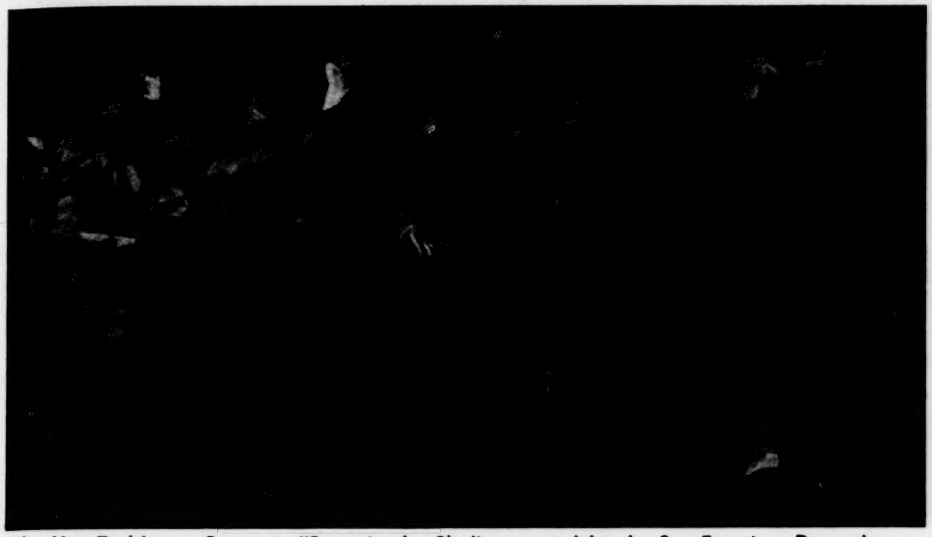
But when he uses music with lyrics like *Surrey with the Fringe on Top* or White's poignant *Hard Time Blues* (which they performed together); or when he attempts a dance with a story-telling theme like the three episodes of a *Sailor's Life,* Mr. Draper falls into one pantomime cliché after another. Fortunately, his excellent ballet style, innate refinement, and winning personality redeem even these less successful numbers. D. H.

Acuna and Rey

Frederico Rey and Maria Teresa Acuna have what it takes to make a top notch and deservedly popular Spanish dance team. Their first concert together on June 11 at the Barbizon-Plaza Concert Hall was enthusiastically received.

Most Spanish teams—even the better known ones—lean toward the garish in costuming and to the purely spectacular in presentation. This team never transcended the bounds of good taste. The costumes, many of which were designed by Mr. Rey, reminded one in their elegance and attention to minute detail of

Covarrubias impression of Paul Draper.



The Van Tuyl-Lauer Group in "Party in the Sky," presented by the San Francisco Dance League.

those formerly worn by Argentinita and her ensemble. And the dances, while superb technically, showed scrupulous adherence to style and tradition—both indispensable to Spanish dance.

Mr. Rey and Miss Acuna performed only three dances together—two excerpts from the opera *Pepita Jeminez* (Albeniz); *Sevillanas Populares;* and a *Jota Final* (Larregla). While their teamwork has not yet been perfected, they make—Mr. Rey with his vigor and zest, and Miss Acuna with her beauty and refinement—an engaging and well matched couple.

Both were generous in their solos. Mr. Rey's taconeo in his unaccompanied *Gypsy Rhythms* was a work of clarity and precision. His ballet technique in the sumptuously clad *Bolero XVIII Century* merited its encore. His *Jota Aragonesa* (Monreal) was robust and full-blooded. But by far the most interesting, probably because it was off the beaten track, was his group of five Basque Dances. Mr. Rey is to be commended for this worthy research which has resulted in a lighthearted bit of theatre.

Miss Acuna also indulged in one digression in her *Moorish Fantasy*—but with less success. While her adroit handling of little Moorish finger bells added a pleasant note, she succumbed to the pitfall of her innumerable predecessors in unsuccessfully trying to choreograph Ravel's *Bolero*. Miss Acuna, however, has persuasive castanets and an acceptable singing voice.

Guitarist Rey de la Torre contributed five numbers. For those who are accustomed to the fierce thrumming of Flamenco guitarists his fare was a bit tame and gentle. Pablo Miquel proved himself a more exciting accompanist than soloist at the piano. D. H.

San Francisco Moderns

San Francisco modern dancers have had many organizations in the past to promote their art (Dance Congress, Micho Ito's Group, Modern Ballet Theatre, and others), but none of these organizations achieved more than a studio rating. Modern dance has had very little representation on the Pacific coast since the Lester Horton Dance Group was disbanded some five years ago.

Now the San Francisco Dance League, with much the same backing and personnel of the former groups, brings new spirit to the modern scene. On May 15, the Dance League moved out of the college gymnasiums it had used for the past two years for its informal type of concert, into the Veterans' Auditorium with a seating capacity of 1,500. Before a packed house (San Francisco dancers and balletophiles had turned out en masse to see what the modern clique had been doing) the league presented its most interesting program to date as well as sponsoring the debut of a new group and its leader.

Mimi Kagin, late of the Hanya Holm Dance Group, is the personality behind this new company. Miss Kagin is group director and choreographer, as well as soloist. Her well trained group of six dancers, all of them extremely proficient technically, received an enthusiastic audience response. Miss Kagin was particularly effective in her dramatic *She Died for Us,* as a Soviet woman who remembers, but briefly, how good it was to live and to die for a belief. *We Will Answer*

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was the group's first work, and a biting comment on intolerance. Gloria Unti proved an excellent foil as the Jewish Woman for Miss Kagin in a moving pas de deux. *Hold the Wire,* danced to a Kenneth Fearing poem, was conceived in effective theatrical terms. The vitriolic *Exhibition Without Pictures* was the third and last offering of the group. Three dances, *Ethical Dilemma, My True Love Will Come Some Day* and *Clique,* with excellent music by Leonard Ralston, and danced by Miss Kagin were imbued with sophisticated humor.

Among the other numbers on this program were a satire on bobby-soxers, *Aesop Up to Date,* with choreography by Eleanor Lauer and music by Francean Campbell, and *In Time of Waiting,* an abstract ballet by Marian Van Tuyl, dance director of Mills College.

On May 22, the Dance League presented another program, but it was lacking in all the values of the former, and distinguished only for its presentation of a Chicago dancer, Ann Halprin. In two dances, *Interplay* and *The Lonely Ones,* Miss Halprin displayed an unusual command of space, and a keen sense of pantomime.

R. T.

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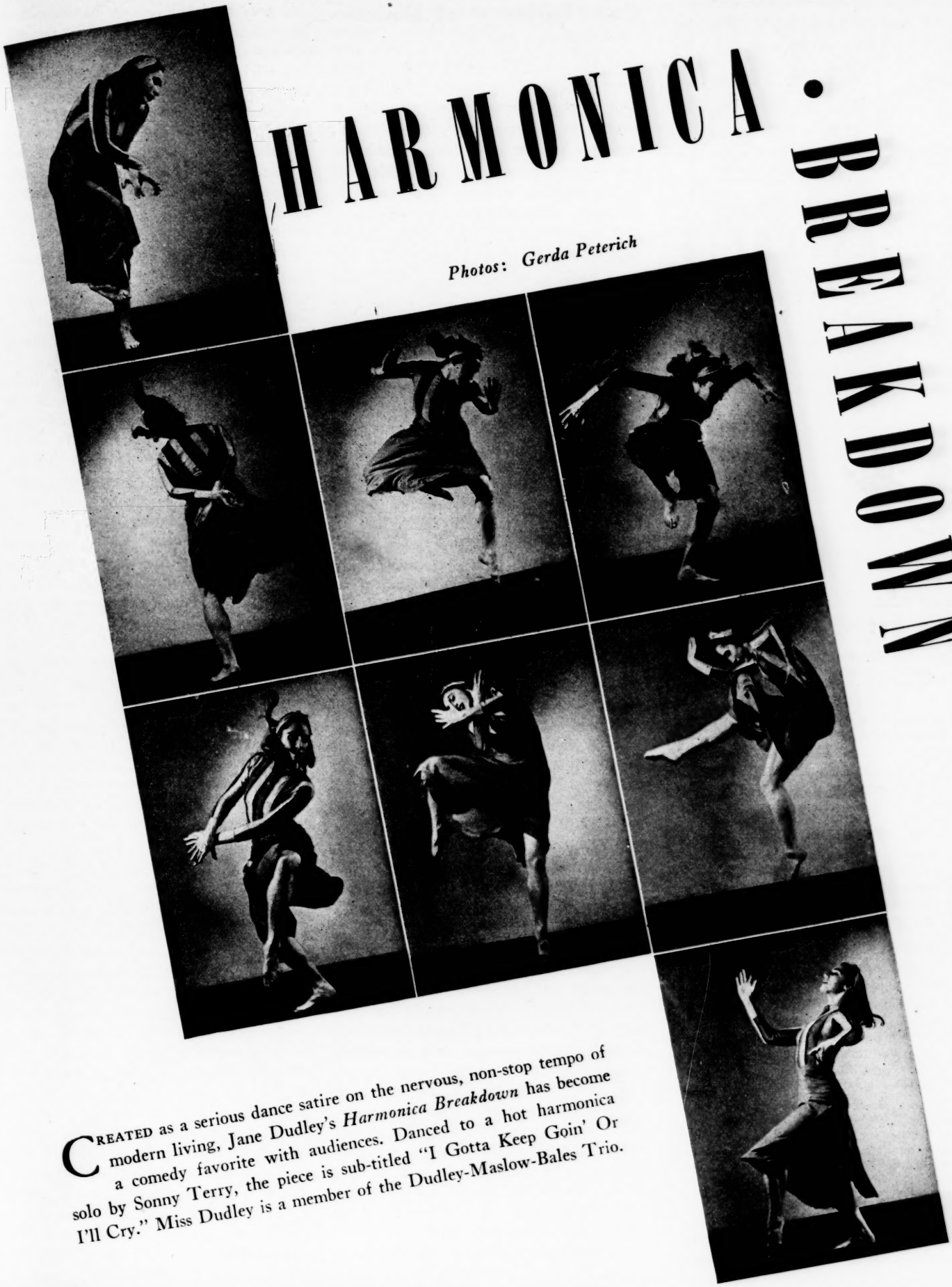

CREATED as a serious dance satire on the nervous, non-stop tempo of modern living, Jane Dudley's *Harmonica Breakdown* has become a comedy favorite with audiences. Danced to a hot harmonica solo by Sonny Terry, the piece is sub-titled "I Gotta Keep Goin' Or I'll Cry." Miss Dudley is a member of the Dudley-Maslow-Bales Trio.

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Box 13 . . Dance Magazine

Psychology of Dance

(*continued from page* 20)

their aim or feeling. Appearance serves essentially as a key to the invisible behind it. But when the body becomes a vehicle of artistic form it is not an indicator of the other person's hidden soul but is in itself the final object of the spectator's interest. For practical purposes, a trembling mouth may be a sufficient symptom of despondency. However, the dancer's body must not only allow us to *understand* that there is sadness, but make us *experience* it by movements whose visible dynamic qualities correspond to those of sadness; his whole body may dramatically collapse, head and arms may droop, in order to create visible sadness for our eyes and feelings. Likewise, whereas a quick movement of our eyes suffices for us to shift our attention to a neighbour, the dancer may prefer to turn head and body with an ample gesture, as though his eyes and ears were too dumb to manage with less. Not that dance movement has always to be extensive; large or small, it must be a translation of its content into visual language.

The necessary transformation of practical behavior into artistic form is illustrated also by the modern dancer's assertion that movements should issue from the center of the body, the torso. This sets a hard task for the beginner, who is accustomed from daily life to meeting most motor demands with localized actions of the head and the limbs. The common voluntary acts do not require the cooperation of the whole body. Artistically, however, such localization is unsatisfactory. In the first place, expression must involve the totality of what is presented. (The reader may recall the ridiculous effect of a well-known piece of sculpture which shows an Indian with his arms raised in ecstatic prayer while the horse on which he sits displays perfect indifference.) Furthermore, the visible structure of the human body assigns central importance to the torso, from which head and limbs branch out as mere secondary accessories. The painter or musician is free to invent a compositional pattern which fits a particular subject. The dancer is bound to the given form of the human body and has to derive any composition from it. This given pattern suggests that, as a rule, the central theme be set by the torso and merely developed in its secondary ramifications by the head, the arms and the legs. One is reminded of Heinrich von Kleist's essay, *Ueber das Marionettentheater,* written in 1810, in which he asserts that a puppet may display perfect grace simply by being propelled at its center of gravity, while the rest of the body follows passively. The line described by the fulcrum is, according to Kleist, "nothing else than the path of the dancer's soul."

This suggestion, however, has important consequences for the spiritual content expressed by the dance. If one asks observers to compare movements issuing from the head or limbs with those which spring from the torso they describe the former as conveying intellectual, conscious action whereas the latter suggest to them non-conscious, largely emotional behavior. It is reported of Isadora Duncan that, "through watching, apparently quite objectively, her emotional and motor impulses and relating them to each other, she discovered to her complete satisfaction that the solar plexus was the bodily habitation of the soul and the center in which inner impulse was translated into movement" (John Martin). This agrees with D. H. Lawrence's curious poetical physiology, according to which the primal affective center of the unconscious is located behind the navel in the solar plexus. (It would be tempting to follow up the parallel with sculpture, where the compositional theme is also frequently developed from the center of the body and sometimes limited to a headless, limbless torso.)

Does this mean, then, that the dance is driven to reducing its conception of man to a biologically lower, pre-cerebral stage? The dancer seems to be faced with the dilemma that functionally the highest, specifically human powers of the nervous system control the organism from the head, while the visible structure of the body suggests as the center an area which typically produces non-reflective action, such as in pain, fear, sex or the lazy "stretching" of the muscles. If man were shaped like a starfish, with his brain in the center, the dilemma would not exist. It is also true that the abovementioned difficulty of the beginning dancer is connected with the psychological task of having to give up the safe control of reason and modesty in favor of an "indecent"

yielding to instinct. This paganism of the dance accounts for its wholesome therapeutic effect on emotionally inhibited people.

It is thus to be admitted that the dance tones down the proud acquisitions of reason and conscious discipline. On the other hand, a work of art always represents more than the specific subject matter through which it embodies its conception. By concentrating on man, the dancer, like the sculptor, does not deal with man alone. There is universal significance in the fact that, according to A. Coomaraswamy, the dances of the Indian god Siva manifest the primitive energy of the cosmos. On this plane, the phylogenetically late developments of the organism lose weight. By neglecting a unique attribute of man, the work of art makes his image better suited to reflect the whole of which he is a part.

Word on Plays

(continued from page 24)

lyrics. (That artful Orson. Just as though he weren't "Cole Porter," too!)

At any rate, there it was at the Adelphi, and we have been using the past tense because the chances were quite fair, at the time this report was filed, that *Around The World* would not long survive the Times Square scavengers. Certainly, it was accorded short and curt shrift by the town's drama reporters. With but one exception, they turned their noses up and their thumbs down.

And so we come to this minority opinion: *Around The World* is as fresh, as ingenious, as inventive a theatrical item as hit the Broadway boards in years. It is certainly not the type of thing which stands up well under analysis or detailed explanation. Perhaps that is because there is no corralling the restless mind of its author-producer-star. Possibly, he could never decide whether he wanted a straight boy-meets-girl musical, (this show has some of that) a Chris Morley-like revival of *The Black Crook,* (Mr. Welles, as "Dick Fix, a Copper's Knark," makes his sinister, black-caped appearances and re-appearances, whispering evil asides) or a resounding burlesque of all the old-time straight drama and musical comedy staples. And so *Around The World* is none of these, and is also all of this. See what Welles does? He makes you as confused as he sometimes is, if you encourage him. But encouraged he must be. Even beneath all that amazing swagger and swash-buckling, Welles must hide a sensitive heart. Wasn't he admitting to an interviewer, on the heels of his disappointing notices, that "New York doesn't like me and I don't think I will ever do a Broadway show again." *That's* what irresponsible reviewing will do to a man who lets his imagination soar, who must have his own fun as a performer (witness the parody-like qualities of his magic) and who is willing to let you in on it.

To a man (which is perfectly logical since there are so many of them and only one of me) I must disagree with the New York drama guardians. Helen Hayes called it a "memorable evening in the theatre" in a testimonial inserted in ad form by the management. I would not go quite that far, but I did think it had its many moments of delight, whether it was Welles as a bow-legged cowboy bad man or Arthur Margetson calmly retaining all English urbanity while on an elephant's back, colliding with head-hunters, withstanding seduction by Oriental dancing girls, or being carted off by a weird and gigantic eagle.

How and why these things happen will get you no explanation here. We *saw* the show and are still baffled by most of it. But it *was* tremendous fun and we hope that Mr. Welles disregards that small band of willful men and makes a Broadway production a regular part of his year-by-year agenda.

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Nights Out

(continued from page 27)

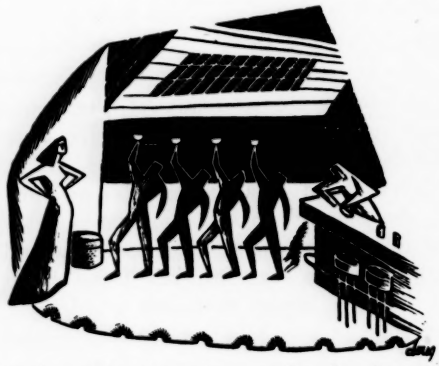
season by offering, in addition to Nat Brandwynne's excellent orchestra tempos and Ralph Font's rumbas, the baffling mental telepathy of Joseph Dunninger, who appears only at midnight. It is the first New York hotel engagement of the man who has thrilled radio and theatre audiences.

Paul, the Cascades' headwaiter, who was a waiter in the room in 1914, must shake his head now and then and hark back to a fabulous and more leisurely era. But one thing he must admit, and that is that the dance is here to stay, if only as a runner-up to floor shows.

Strictly East Side

Pure, unadulterated dancing pleasure is still the prime lure of the St. Regis Roof, which is celebrating the tenth year of the present pink and beige rococo design, which many say should never be altered. Previous to 1936, when it opened as the Viennese Roof and waltzers filled the floor with flowing grace, it was known from 1928 as the Japanese Garden and the St. Regis Roof Garden.

Happily, the Viennese waltzes still prevail as the musical theme of Paúl Sparr's orchestra and Theodora Brooks' ensemble, but they are interspersed with the rumbas and sambas that have



made such inroads on the local cafe picture the last few years.

A favorite stopping place en route to dinner is the newly redecorated Penthouse, a group of three rooms adjoining the Roof, which is air-conditioned for the first time. Decorated in tones of pink, deep rose and green, it has sofas which Vincent Astor formerly used on his yacht, the Nourmahal, and which were put in storage at the time he turned his yacht over to the government at the outbreak of war. The Penthouse is open for cocktails, except Sundays, from noon to 10:30 p.m.

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The East Side's other leading hotels offer considerable inducement to those who fancy the light fantastic. Guy Lombardo and his Royal Canadians are playing the "sweetest music this side of heaven" at the Starlight Roof of the Waldorf-Astoria, where they played a few years ago. Their winter stand, the Roosevelt Grill, is being filled this summer by Joe Reichman's merry musical crew.

Over at the Plaza you can dance to the music of Pancho and his orchestra and see a revue featuring Gomez and Beatrice and Paul Winchell with his dummy, Jerry Mahoney. . . Stanley Melba's band continues indefinitely at the smart Cotillion Room of the Pierre, with Myrus and Consuelo and Guido Artini appearing in a floor show. . . Johnny Pineapple and his orchestra keep up the fine reputation of the Lexington Hawaiian Room.

Who's Who

DOUGLAS ANDERSON, who signs his drawings "Doug," contributes illustrations regularly to the *Saturday Review of Literature, New York Times, Tomorrow* and other publications.

ROBERT W. DANA, who will conduct *Dance's* night club column, was assistant film critic and night club editor of the *New York Herald Tribune*. He now writes "Tips on Tables" for the *New York World Telegram*.

ALEX GARD is the author of *Ballet Laughs* and *More Ballet Laughs*.

SID GARFIELD, who will review drama regularly for *Dance*, is the author of numerous radio scripts, and has written comedy material for Bob Hope.

STUART ROSS is the pen name of a ballroom dance teacher who taught at several Arthur Murray studios.

PHILIP K. SCHEUER is motion picture critic of the *Los Angeles Times* and frequent contributor to national magazines.

WALTER TERRY is dance critic for the *New York Herald Tribune* and a regular contributor to *Dance*.

BARRY ULANOV, editor of *Metronome*, is the author of *Duke Ellington*, and is now writing a biography of Bing Crosby.

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by John Groth. Pen and word impressions of the new Sonja Henie production, ICETIME, by a prominent author-artist.

"ETHNIC DANCING" . . .

by Katherine Dunham. The anthropologist-choreographer describes the background from which she has derived much of her dance material. Photographs by Fred Fehl.

Plus illustrated articles on Marcel Vertes, Virginia Johnson, Ballet Russe de Monte Carlo, Sports and the Dance, Joseph Pasternak and George Sidney, Skating Vanities, George Pal Puppetoons and "How Not to Ballroom Dance."

And these regular features . . .

Dance by **WALTER TERRY**

Theatre by **SID GARFIELD**

Music by **BARRY ULANOV**

Night Clubs by **ROBERT W. DANA**

The September issue of Dance, out on all newsstands August 20. For regular delivery, fill out subscription blank below.

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Footnotes

"The Dancer," dancers and dance audiences

There should be courses in education for dance appreciation, as there are in art and music appreciation. Besides gaining for dance an intelligent audience, the courses would help eliminate the ill-timed applause at most concerts and ballet performances. Indiscriminate demonstration mars many a program. Let Paul Draper merely begin a fine tap phrase and the best part of his footwork is drowned out by audience palmwork. The mood is dissipated. The same applies to Spanish dancing. The impressionable but uninformed concert-goers start clapping at the beginning of a zapateado and the connoisseur or critic cannot judge whether the performer is good or not. All of us can recall a moment in ballet that has been ruined by a sudden clatter of applause, occasioned by nothing more than four fouettes in a row, good or bad. We think dance artists would be grateful for more talent in their audiences: talent for recognizing the right things to commend by applause.

* * * * *

Speaking of dance audiences, the now defunct "The Dancer" found a rather unresponsive spectator in the Hollywood Reporter's Irving Hoffman. Wrote Hoffman in his review: "The setting of the play is a Parisian flat where Aubrey Stewart, an upper-class patron of the arts, is down on his uppers and Sergei Krainine, the prima ballet boy of his day, has come to pick up the pieces after his crack-up fifteen years before. He has been biting his toenails in an institution and is toe and tongue-tied most of the time.

"As the audience picks up the pieces it turns out that Stewart, who had had much moo, had made woo to Sergei (Shades of Diaghileff-Nijinsky) but they had a falling out when the dancer had pirouetted into a marital knot—with a girl, of all things! ! ! Wouldn't that kill you?" Hoffman's review, incidentally, was entitled "Corpse de Ballet."

* * * * *

Bandleader Guy Lombardo, who ought to know, insists that fashions in ballroom dancing haven't changed fundamentally over the years. Says Lombardo: "The only things that change are women's clothes and songs.

"Sometimes even the songs don't change—take 'Star Dust,' 'Embraceable You,' 'Sweet and Lovely' and 'Dancing in the Dark'—to mention just a few at random. 'Star Dust' is the oldest of them—was published in 1929. But not a night goes by without its being requested.

"I think the only innovation in ballroom dancing at all has been the South American influence. The conga caught on fast because it had an old-time community square dance feeling to it . . . you didn't have to learn any tricky little steps—just one, two, three, kick. The rumba took longer to be accepted popularly but is still very much around.

"I'd say, on the whole, that what used to be bad taste on a dance floor is still bad taste, and what was a pleasure to watch still is. The rhythm number—foxtrot—is still America's favorite dancing step, whether the orchestra plays 'The Music Goes 'Round and 'Round' (1935) or 'Shoo Fly Pie and Apple Pan Dowdy' (1946)."

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